THE NEW YORK DRAMATIC MIRROR.

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CONTEMPORARY STAGE HUMOR

BY B. E. WOOLF

The "low comedian" as a stage type has become almost extinct. Now and then a degenerate representative of the *genus* is found lingering on this side the abyss that has engulfed the others; but the race, to all intents and purposes, has gone to join the dodo and those other creatures that have succumbed in the struggle for the survival of the fittest, and the remains that are found from time to time are the only evidences left that they ever walked the earth. For years did his shock of carrotty hair, his red nose and striped stockings, the indispensable symbols of his special walk in art, delight the generations through which they moved into unvarying uniformity of humor. His congenital cowardice, his stupidity, his affection for the saucy chambermaid, the kisses he gave her and the stinging slap that she bestowed upon his cheek for his impertinence, the kicks and the buffets he received from everybody for his blunderings, and his comic songs, provided the chief elements of stage humor for over a century, and their efficacy was still potent within the memory of many playgoers still living.

But if the low comedian has disappeared, his primitive methods still survive, and the old order of things continues to stimulate mirthfulness amid other surroundings. The march of intellect has left stage humor almost untouched; in fact, it is a thing with which intellect appears to have nothing to do, and the harmless gaiety of nations is still excited by the devices that ministered to it in a simpler and less exacting age. There is nothing new under the sun, and stage humor is no exception to the rule—that is, the quality of the stage humor that may always be relied on to stir the risibilities of an audience, and an intelligent audience at that. It is strange that methods so artless should produce such unvarying results, with uninterrupted success; but it is more strange that dramatists and actors should prove so uninventive as to find no fresh sources of humor. It is true that both may consider it useless to reach out toward the new while the old remains as effective as ever; but it is none the less true that contemporary stage humor is of an order that is far from uplifting to dramatic art, and that is quite unworthy the intelligence of our day.

This humor finds its fullest manifestation in a certain class of plays that has for some years floated on the high tide of popular success. It is a humor whose appeal to the public is wholly through that rough-and-tumble activity which is recognized as horse-play. It is a humor whose provocatives to laughter depend almost wholly upon misfortune and physical suffering. The methods of the extinct low comedian are combined with the distinctive traits of the modern circus clown, and the mirth is excited by the sight of people falling down stairs, or tumbling out of a window upon the head of somebody else, or being pelted with a shower of bricks, or being upset from a coach or tossed over a wall by an angry bull, or all of these things in due order. The extent of these mirth-stirring devices is only limited by the necessity of making opportunities for the characters to sing and dance, and these opportunities are easily found, because they have no connection with the story of the play, and can be made at random.

Piece after piece repeats the same devices, varied now and then by some ancient bit of funniment that has been overlooked by previous concoctors of such productions. Even such time-honored merriment as throwing a handful of flour in the face of the dandy of the play, or pulling off the wig of the old man and exposing his shining bald pate, or removing a chair just as somebody is going to sit on it and causing him to fall to the ground, or bringing two men together in the dark to make love to each other, each believing the other to be the maiden of his adoration, are revived again and again to the general delight. The "farce-absurdities" and the amusing-"nonsensicalities" of the time are full of these things.

If we go a little higher in the dramatic scale we find a similar order of things in full swing. The comic opera of the day abounds in antiquities of this description. There again the mingling of the low comedian of old and the circus clown of the period is witnessed. Contemporary stage humor is illustrated by the contemporary comic opera comedian who pays full tribute to the deity of horse-play. It is the actor whose resources in the art, or in the no-art of rough-and-tumble who is the favorite of the hour. The proprieties, or considerations for the eternal fitness of things find no place in his consideration. He is there to make the unthinking laugh, and if he make the judicious grieve, so much the worse for the judicious. Hence is it that no heed is paid whether the scene of the story be French, Italian, German or Turkish; the current American slang of the period comes thick and slab from the lips of the comedian, allusions to passing local events are introduced with more or less coarseness and without a pretence of art, while constant incursions into the gymnastics of horse-play color the whole.

Buffoonery is the talisman of popularity, and without buffoonery the comedian becomes stale and unprofitable. Popularity is won in proportion to the actor's neglect of, or incapacity for, the artistic. His crowning triumph is the "topical song," in which contemporary stage humor, in this connection, achieves its highest development. The humor of the comic opera comedian is never fine humor, is never delicate or unconscious humor, but is always brutal, demonstrative and vulgar humor. The intellectual never enters into it; it is wholly physical; always an insult to the understanding, always an outrage upon the intelligence. Slang, acrobatics, gags and direct familiar appeals to the audience are the sources of such mirthfulness as it possesses. In fact, it is not humor at all, but is a rough-and-tumble, happy-go-lucky bid for the popular guffaw by combining the methods of the ring-master and the circus clown. Its primitiveness is its most striking characteristic, and its callowness is its distinguishing element. There is no variety in it, the processes of the comedians agreeing with each other and differing in effect only according to the personal peculiarities the respective actors bring to bear upon their work.

Curiously enough there is nothing new in all of this. It is still a reflection of results achieved by the carroty wig, the red nose and the striped stockings, the threadbare fatuities and the affluent stupidities of the extinct low comedian. Its success is a popular tribute to the potency of the idiotic in art. It may be claimed that the public will not have comic opera without this crass tomfoolery, but the favor with which the Gilbert and Sullivan operas are received is a refutation of any such pretence, Mr. Gilbert insisting rigidly that his clowns shall speak and do nothing that is not set down for them.

If we go still a step higher we are again impressed by the conventionality of contemporaneous stage humor. Once more we meet with well-worn types of character and well-worn incidents; well-worn devices for exciting laughter, and well-worn exhibitions of horse-play though perhaps of a less demonstrative kind. The husband who after years of peaceful and respectable married life suddenly develops a tendency to become fast and to give himself up to amatory intrigue has provided the humorous staple of countless plays of recent date. The course his tribulations will take are patent to us. He no sooner appears before us than we know that he is certain to progress from lie to lie, until he winds himself into an inextricable tangle of mendacity. He is an essential element in contemporary stage humor, and although he has been worn threadbare, and although the quality of the merriment he excites has long since lost even the remotest pretence of novelty, he continues to carry on the old business with promptitude and dispatch and with unabated success. The wonder of it is that the hoary joke can still amuse those who are thoroughly intimate with its every detail.

But this is not all, for there is the inevitable mother-in-law of strong-minded proclivities, who works him no end of woe upon an unvarying formula; who always appears at a critical moment to embarrass him; who fills him with awe in exactly the same way, under exactly the same circumstances, at exactly the same climax in the story. She may be paired off with the ignorant *nouveau riche*, who blunders in her language after the manner of Mrs. Malaprop, and who still remains an important element of humor after an arduous stage service of over a century's duration.

Witticisms become old; plays run a long career of prosperity and cannot renew the popularity they have enjoyed; songs that are at one moment sung, or hummed or whistled by everybody, suddenly cease to charm, and their pristine favor can never be restored even in a sixth generation that has not been surfeited by them; catch-words are all at once on everybody's lips, and then they lose their humorous suggestiveness and vanish into oblivion forevermore; in fact, the popular things of to-day become the vacuities of to-morrow, their popularity being as difficult to account for as is the neglect that overtakes them. But the conventionalities of stage humor appear to be endowed with immortality, especially if they be of an obvious description and impregnated with the element, more or less pronounced, of horse-play.

All this is difficult to explain, unless it be a survival in the adult of that feeling of childhood which causes the youngster to take greater pleasure in the roughly-made animals of an old-fashioned Noah's ark than it takes in the same animals carved with greater truth to nature, or to enjoy the coarsely-engraved pictures in its book of fairy-tales with a keener zest and a more sympathetic appreciation than it enjoys illustrations of a higher order of art.

After all, it is a mere matter of taste, and not of an elevated taste at that; and it is doubtful if any moral is to be derived from it. The humor is harmless enough, even if its quality be of coarse fibre. It would be scarcely worth dwelling upon were it not to cogitate curiously on the persistence with which the type holds its own through every mutation of taste, and continues to provide enjoyable diversion for those to whom it can offer no attraction of novelty. It is impossible to set up any just plea pointing to the degradation of dramatic art, based upon the coarse quality of contemporary stage humor; unless, indeed, adherence to archaic principles be equivalent to retrogression.

It is a favorite argument against condemnation of the existing order of things that the public demands this species of amusement, and that theatre managers and artists are justified in providing it; that it is not for those who depend upon public taste to attempt to lead it, but to follow it. This, however, is fallacious reasoning, and it will continue to be such until it is shown conclusively that the public refuses to be entertained by a more genuine species of humor. This glorification of horse-play and of the conventionalities of a humor that has nothing of the essence of real humor in it, is neither leading nor following public taste, but is merely a pandering to what is presumedto be public taste.

It is urged that when the public demands something better, this something better shall be forthcoming. But in what way shall the public demand it? By refusing to witness plays in which the prevailing humor is given prominence? Every now and then it does revolt, but what is the result? The humor is rendered more thick and slab than ever, and the dose is increased. In other words, the banalities are intensified under the very eyes of the public, night after night, until success is forced upon failure, and horse-play is revivified by sheer obstinate perseverance.

As has been already said, there is no moral to be derived from it. The real misfortune is that in the first place the comic drama is for the most part provided by dramatists whose sense of humor is none of the truest or the finest; and in the next place, it is largely dependent for its interpretation upon those who have had no proper dramatic training, but have graduated from the variety stage, whence they bring with them more of the qualities of the buffoon than of the artist. The pity of it is that there should be but one half-pennyworth of humor to this intolerable deal of horse-play. For the rest, the low comedian with the carroty wig, the red nose and the striped stockings is dead, but his ghost still walks the earth and refuses to be laid.

Richard Marston will contribute a paper on "The Decline of Scenic Art," next week.

BURLESQUE ART DEAD.

Interviewed in London the other day, *apropos* of his Australian and American tour, J. L. Toole was led in a roundabout way to speak of modern burlesque.

"Burlesque in these days," said the comedian, who was himself at one time a famous performer in that form of entertainment, "enters too much into the spectacular quality entertainment. There is too much of The Sisters So and So will appear at half-past nine' about it."

Mr. Toole's words pithily indicate the reason why burlesque has fallen from its once deservedly high place and sunk into a depth that is contemptible and depraved. It has lost its vitality, its purpose and its distinctive character, and there are no visible signs that it will ever be rehabilitated.

The very essence of true burlesque is mirth and satire. It is an art, whose influence over men's minds is perhaps greater than that enjoyed by any other. A piece of this sort should sparkle with wit and bubble with humor; it should shoot folly as it flies, and hold up to men's faces a convex mirror wherein they can see their foibles, frets and fancies reflected grotesquely; exaggeratedly, it is true, and yet with such a resemblance to reality that a sober thought is not impossible after the echoes of laughter, excited by the reflection, have died into silence.

The players of burlesque should be artists in their particular branch—men and women gifted with keen perceptions, blessed with ready adaptability and possessed of both a lively imagination and a keen sense of humor. They should be skilful mimics and good actors, for without the temperament and the capacity of the serious histrion it is impossible to superadd to the art of expression that bold, yet accurate intensification which makes burlesque.

Instead of such burlesques and such burlesquers, what have we? Look about, and judge for yourself how far removed from the genuine plane are the coarse and gaudy entertainments given us under the name.

Like the draughtsmen of our comic papers our burlesque actors have no apparent understanding of their function, or having understanding they have none of the ability that we are justified in expecting. Our caricaturists lack the genuine burlesque spirit, and so do the actors. The former do not know what satire means, much less how to tinct their works with it. The latter possess neither the skill nor the intelligence that are requisite. They bring from the variety stage their stale gags and horse-play expertness. They have never mastered the rudimentary qualifications of their work. Their efforts are distinguished by shallow pretence, yet they foist their vulgar gibes and acrobatic agility upon us with a self-complacency that leads us to suspect them of really believing they are doing the proper thing.

And the women of burlesque! Oh, that endless procession of women with vacuous countenances, excruciating voices, big calves, and bounteous display of person! They are not performers; they are exhibitors—exhibitors of bust and leg and gross incompetence. They never do anything, because they cannot. They are content to take off their clothes and parade before us. That is supposed to answer all purposes, and that is what they fondly imagine burlesque was made for.

The English burlesques and burlesquers touch an even lower depth of imbecility and incapacity, if such a depth can be pictured. To appreciate this fact it is only necessary to witness the British show that, like the grip, is sojourning with us at present. Here one may realize what it is to be afflicted with a melancholy, beside which an hour spent in the receiving vault at Greenwood would be a cheerful experience.

No, the art of burlesque is dead. We have not even the remains.

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THROUGH DEATH'S DOOR.

DEATH'S hand has been laid on several well-known and well-esteemed persons connected with stage life during the past week. It is not strange that the fell sergeant in his round should select for arrest members of the dramatic guild, since the mortality of the present time is unusual. The only wonder is that so few have escaped the fatal effects of this unprecedentedly unseasonable weather.

The death of GEORGE H. BOKER is a great loss to the American stage and American literature. As a dramatic writer and poet his aim was lofty and his achievements noble. Whatever theme his hand touched was left with the impress of literary dignity and purity. But his pen is laid aside forever, "his tongue is now a stringless instrument."

LOUIS NATHAL was an industrious and clever adapter of French plays. He was a man of wide experience and fluent accomplishments, who, in spite of a certain erraticism, filled his particular niche in the stage-world excellently.

Perhaps the widest regret over the untimely takings-off of the past few days is felt for GUSTAVE MORTIMER, the manager. Mr. MORTIMER was a man distinguished for his integrity of character as well as for his intimate knowledge of the commercial side of theatricals. He was universally liked and respected, not only in the profession, but also among the people in many communities who knew his personal worth. It was Mr. MORTIMER's especial function to aid in building up fame and fortune for others. How well he succeeded, there are several stars before the public to-day in whose prosperity his skilful, loyal work was an important factor, that bear witness.

These men have walked the way of nature. We cannot hold mortality's strong hand, but let us hope that for a time, at least, death will pass by the profession.

AN INGENIOUS ARGUMENT.

IN the current number of *The Arena*, the new magazine that has suddenly leaped into prominence as a periodical devoted to the discussion of social and art questions, Mr. BOUCICAULT has an article entitled "Spots on the Sun," in which he seeks to prove that many of the defects and blemishes underlying the beauties of SHAKESPEARE's productions are attributable to his collaborators.

Mr. BOUCICAULT points to the fact that the plays performed in the theatre to which SHAKESPEARE became attached on going to London were furnished by a score of authors. As SHAKESPEARE accumulated a moderate fortune and was able to retire within fifteen years after his career as author and actor began, and as the share of the receipts accruing to him from membership in the joint stock company must have been small, Mr. BOUCICAULT surmises that he perfunctorily collaborated in many plays which, subsequently, were ascribed wholly to him. "He thriftily managed," asserts our dramatist, "to have a finger in every dramatic pie."

It is indisputable, Mr. BOUCICAULT thinks, that we have scarcely one work bearing SHAKESPEARE's name which we can feel sure was of his unaided composition. He cites the taunts of the great poet's would-be rival, GREENE, that SHAKESPEARE was "an upstart crow, beautified with our feathers;" the rejection by his editors of several pieces formerly attributed to him, and the doubtful origin of certain others; the detection of another and very inferior hand in some portions of his greatest plays. "We find his dramatic works were bemuddled," writes Mr. BOUCICAULT, "not only during their incubation, by collaborating authors, but during their production, by wanton actors; and subsequently they were dispersed and lost, to be exhumed in parts seven years after his death; the bones, as it were, collected and put together and so presented to the world by his self-constituted literary executors." Wherefore, Mr. BOUCICAULT maintains that "we must accept the conviction that SHAKESPEARE attached no importance to his plays, excepting as put boilers."

On the other hand, our attention is directed to the significant fact that his poems—"Venus and Adonis," "Lucrece" and the "Sonnets"—were printed and published under his own careful supervision, in their integrity, and here there are no obscurities, no clumsy collaboration, no bones for learned contention.

Mr. BOUCICAULT next proceeds to indicate SHAKESPEARE's peculiarities of style and method, knowledge of which, he believes, will provide a process whereby "the SHAKESPEARIAN gold" may be extracted from "the dross in which it is buried." The most remarkable of these peculiarities are the use of the modest Saxon vernacular on all occasions; the employment of slang in connection with sad subjects; the introduction of familiar figures in familiar language, and the startling use of the grotesque, in situation and by characters where it least might be expected; his habit of playing upon words and his almost childish delight in puns, and the strange, wild mixture of tropes.

Mr. BOUCICAULT's inductive reasoning is ingenious, if not conclusive. His arguments can all be opposed by a host of examples that go to prove the reverse of his proposition that the patent inferiority of certain passages in the works of SHAKESPEARE necessarily signifies that he was materially aided, or that he merely aided, in their composition. Mr. DONNELLY has shown that it is possible to prove pretty nearly anything in connection with this subject—theoretically.

In the absence of sufficient knowledge regarding the man SHAKESPEARE to settle the doubts and perplexities that have arisen in the minds of those inclined to learned but futile disputations, the great majority of SHAKESPEAREAN students will find more diversion than elucidation in their theorizing. They have the works themselves, whose universality can receive no greater tribute than that it furnishes, and will probably for all time furnish, an infinitude of material for contra argument, from laboriously exhumed cryptograms to the wildest efforts at disturbing their legitimate paternity.

Doubtless, as Mr. BOUCICAULT states, there are spots on the sun; but it shines upon us with dazzling intensity, nevertheless; and it will continue to shed its splendid radiance upon mankind until mankind ceases to be.

THE STAGE TO-DAY.

THE condition of the stage in this city at the present time, recently formed the text of an editorial in the *World*, in which an endeavor was made to prove that the public taste demands only from the theatre the frivolity of a low order of farce and the *bizzarerie* of burlesque.

"The fault, if there is any fault, is not with the managers," says our contemporary. "The people attend the theatres for relief from the excessive strenuousness of their lives. They do not want to be uplifted or educated or subjected to any strong emotion. Their nerves and brains are perpetually on strain, and if they go to the theatre at all it is for the sake of a complete unbending of the mind and soul. They wish to laugh, and the more idiotic the thing they laugh at the better for their purpose. They want nothing serious."

What does the *World* mean by "the people?" Does it refer to the masses, that neither have, nor are supposed to have made the slightest progress in art-culture? Does it mean the vulgar mob that is incapable of perceiving in the theatre any other function, or exacting from it the performance of any nobler duty than that of furnishing coarse diversion of much the same sort that in olden times was provided by the clowns in the inn-yard and the booth of the market-fair? Does the *World* mean to tell us that the standard of public taste in the community to so many members of which it furnishes news and opinions is only to be gauged by the manifestations of the ignorant multitude? Would any advance in art, or literature, or science be possible if the leaders of men were to admit that the best achievements, the highest possibilities of our modern civilization are measurable and limitable by the ignorance and vulgarity of the great majority?

We cannot agree with the *World's* estimate. It is true that the largest number run after theatrical rubbish and "rot," but it is not true that these are the only requirements of the playgoing classes. There is a numerous public in this city, composed of intelligent and discriminating people, that can be safely relied on to appreciate and support every appeal, having the true elements of success, that is made to refined perceptions and artistic taste. If this was not so the entire stage of this city would be speedily given over to Brass Monkeys and Tin Soldiers. As a matter of fact, however, we beg to call our contemporary's attention to the generous and continuous patronage that is given to such theatres as the Madison Square, Lyceum and Daly's.

Surely the sumptuous SHAKESPEARIAN revivals of this and recent seasons prove very conclusively the error of the assertion that the public "want nothing serious." The *World's* statement that SHAKESPEARE only attracts by the aid of elaborate scenic devices, and when he is made "merely a clothes-horse upon which to hang gauds," does not demonstrate that "the public care little for SHAKESPEARE, *per se*." On the contrary, it establishes the significant fact that the cultured public demand worthy settings for the works of the great dramatic poet. A sense of proportion, of harmony, and of the fitness of things has been developed, with the result that shabby or inadequate scenery and dresses no longer will be tolerated. We must not only have great actors in great works—the surroundings must be in keeping; the picture must be complete.

Every one must admit that this denotes progression—not retrogression.

There is a good deal of trash on the boards—a good deal that is coarse and rough and artistically degrading. But because a certain class of people is willing to pay for imbecility it does not follow that the drama has gone to the demnition bow-wows, as Mr. Mantalini would say, or that the standard of dramatic taste is lower than it was a generation ago.

WE have received from M. CONSTANT COQUELIN with his compliments, the last issue of the *Revue Illustré* of Paris. It is in verity a COQUELIN number. Of the magazine's forty-eight pages, thirty-six pages are devoted to an exhaustive paper, "L'Art du Comédien," from the pen of the celebrated actor, profusely illustrated with clever character sketches by leading artists. The text is a French translation of the articles contributed to *Harper's Magazine* by M. COQUELIN some time ago.

A WRITER in the last issue of the periodical issued by the Amaranth, the leading amateur organization of this country, rejoices that "the implacable hostility which existed, or was supposed to exist, between the professional and the amateur stage has now passed away, at least in this part of the world." We hardly think there ever was any particular hostility in the attitude of intelligent professional people towards amateur histrions. Whatever feeling may have existed formerly was rather in the nature of prejudice. This prejudice grew out of the lamentable exhibitions that were frequently palmed off by incompetent society people as dramatic performances under the sacred name of charity. The amateurs, however, of Brooklyn, New York and elsewhere, have recently made such rapid strides, and in some instances have so closely approached the professional standard, that THE DRAMATIC MIRROR for several years past has deemed their performances worthy of genuine criticism. If all societies were as well managed as the Amaranth, and their dramatic representations reached the same average of artistic merit, they would, indeed, be excellent "training schools" for embryo prafessional players.

ANOTHER addition to THE DRAMATIC MIRROR's brilliant list of dramatic essayists is EDWARD FULLER, the accomplished critic of the Boston *Post*. Mr. FULLER shortly will contribute a paper on an interesting subject. Other notable accessions to our array of special contributors soon will be announced.

A WOMAN will do almost anything; for fashion she will do more, a philosopher has declared, and the truth of his words, ungallant though they be, is forcibly demonstrated to any intelligent observer each evening at the Metropolitan Opera House, where in the *decolleté de rigueur*, lower and more indecent than ever, our society women continue to brave the prevailing epidemic of cold, influenza, pneumonia and other ills. A strip of ribbon or a diamond necklace is deemed an adequate protection for that most delicate of organs, the human throat; a bangle is the only shield to that masterpiece of the Deity, a shapely arm. Society for the Protection of Cruelty to Animals, where art thou?

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The other night Joseph Holland was the head and front of a "gambol" at the Lambs. Wishing to concoct some funniment for the diversion of the party, he stepped into the hall and beckoned Henry Guy Carleton out. When I say that Mr. Holland is a *leetle* hard of hearing, and that Mr. Carleton finds conversation a sort of obstacle race, I do not think that I am revealing state secrets.

At all events, Mr. Holland and Mr. Carleton put their heads together and one of the "sassiety" members, noting the conjunction, thought to raise a laugh by shouting:

"They must find talking hard work out there—Holland deaf and Carleton stuttering."

"Not at all," retorted Carleton, quickly. "Holland is doing all the talking and I all the listening."

✣

The well-known frugality of most of the English actors that come over here forms the basis of another bright remark made at the Lambs. At a small dinner held there recently Wilton Lackaye and Charles Danby, of the Faust Up to Date party, were among the guests. Danby was speaking of the cool reception accorded by Broadway Theatre audiences to certain parts of the burlesque that evoked laughter and applause in London.

"Now, there's Lonnen's song, 'Have a drink, won't ye?' That always took like wildfire on the other side," said Danby, "and so Lonnen was naturally disappointed at the way it was received here on the opening night."

"Perfectly simple," remarked Lackaye.

"How so?" asked Danby.

"Why, the audience was dazed."

"What do you mean?"

"Well, when Lonnen said 'Have a drink, won't ye?' everybody was paralyzed—we never heard an English actor over here say that before."

✣

There were some amusing experiences enjoyed by the ladies who distributed the gifts to the stage children in Tammany Hall the other night. They were calling out the names of those children for whom special presents had been provided. The youngsters and their parents stood in a dense mass about the platform.

Celie Ellis called the name of Gertie Homans several times without eliciting a response. Finally she asked, "Has any one seen Gertie?"

Thereupon the head and shoulders of that diminutive actress were lifted above the crowd by friendly hands, and with undisturbed self-possession she said:

"Here I am— but I am Miss Homans, if you please!"

✣

By the way, speaking of the stage festival reminds me to say for Mr. Pastor that the sum of $200 was left from the fund subscribed to buy the presents. This money will be kept to expend on cases of distress among theatrical juveniles during the year, should any such come to light. Mr. Pastor further tells me that the few children who failed to receive gifts on the night of the festival have since been fitted out.

✣

Is Mary Anderson to marry? That is the question. At least, that is the question which has been agitating the newspapers of this town for the past few days, with the result that nothing more definite than the rumor has been unearthed.

Emissaries with cabled instructions have besieged Miss Anderson at Nice, while here the sire of the alleged *fiancé* has found what a plague it is to be suspected of possibly becoming the father-in-law of a beautiful celebrity.

But with all their nosing about the reporters have discovered absolutely nothing of a conclusive character regarding the matter.

✣

How such a report sets the brood of gossip investigators rooting, digging, smelling and prying!

Presumably, if Miss Anderson contemplates marrying Mr. Navarro, she will permit the fact to be made known at the proper time and in the proper way. She should certainly be allowed to exercise the right of governing, and shielding from public scrutiny, her purely personal affairs.

But many of the daily journals of this city operate on the principle that nobody has rights that they are bound to respect. They seem to consider impertinence a precious privilege, and intrusiveness a sacred duty.

At all events, impertinence and intrusiveness are among their most marked characteristics.

✣

Father Harry Macdowell's death last week, after a brief illness, caused sincere grief among many members of the profession.

He was a genial, whole-souled man, a great lover of the stage, and among his large circle of friends were many actors.

Father Harry was a constant theatregoer. But a few days before his illness I saw him in a box at Tony Pastor's enjoying the performance heartily. He was always ready to give encouragement and advice to the men and women of the stage, and there are many that will cherish the good priest's kindly words and wise counsels as lifelong memories.

In the church that was built through his energetic efforts—St. Agnes'—there are several sacred paintings, the gifts of professionals. Among these is one purchased in Rome by W. J. Florence and presented to Father Macdowell a few years ago.

The funeral was largely attended, many members of the profession assembling with the parishioners of St. Agnes' to pay the last tribute of respect to their lamented friend. Peace to his ashes!

✣

Octavus Cohen, the author of Niatrici, bases his charge that Gilbert and Sullivan plagiarized "the two leading ideas" of The Gondoliers from that opera, on the fact that last Summer he submitted a full synopsis of his piece to Sir Arthur, with a view to securing the latter to write the score. The offer was declined, but Mr. Cohen proceeded to complete his libretto.

Having seen a description of The Gondoliers Mr. Cohen came to the conclusion that his ideas had been appropriated, and he pronounced the work of the English author and composer a "colorable imitation" of his own piece.

Unless Mr. Cohen takes legal measures to secure an investigation of his claim, I do not see just how it can be satisfactorily settled.

✣

The Players enjoyed a pleasant feast on New Year's night, commemorative of the presentation of the house by its founder, Edwin Booth. The members, to the number of one hundred, participated in the ceremonies, both formal and gustatory.

✣

If Mr. Peterson—whose letter on play-titles and copyright appears in another column—will consult THE MIRROR, he will find that it did not say "that the copyright does not cover the title of the play."

What THE MIRROR did say was that there is a popular delusion that a "copyright in the title of a play can be secured apart from the play itself."

As Judge Dittenhoefer points out in his communication, property cannot be acquired in a name or designation as a separate thing unless it is actually applied to an article of commerce. Words not expressly invented are the common property of the race, but it is only when applied originally by somebody to particularly designate some particular thing that they become exclusive.

If men were permitted to secure copyright in titles, apart from the plays or books themselves, it would be an easy matter for an enterprising person to register a vast quantity of names and, having secured a corner in them, sell desirable specimens at fancy prices to literary and theatrical customers.

✣

I heartily endorse Mr. Peterson's demand that the titles of plays in the Office of the Librarian of Congress shall be indexed so that on application it can be learned whether a title has previously been copyrighted.

Under the present system, or lack of system, certificates are issued irrespective of this consideration. Of course it would be necessary to charge a fee for the small service rendered, but it should be merely nominal.

The delay of the authorities in making this very simple but necessary provision is amazing.

RICH AND HARRIS' ENTERPRISES.

William Harris, of Rich and Harris, in conversation with a MIRROR reporter the other day, claimed that the Howard Athenæum Specialty company was doing even better now than it had ever before done. On account of its success at the California Theatre, a week on the return trip had been annulled, the company playing there three weeks instead of two.

"This will be the biggest year the attraction has ever had," continued Mr. Harris, "and next year we will have an organization that will show the public we appreciate their favor. It will have eleven new acts that have never before been seen here, all European, and the only artist with it this year that is to continue with it next season will be Dutch Daly. The season will open at the Bijou Theatre on Sept. 22.

"The Hanlon Vaulter and Martinetti Pantomime company, which we will bring over from England next season, consists entirely of European artists. It is an English pantomime company consisting of thirty-eight or forty people. We will play in the big theatres only, opening at the Academy of Music, Aug. 25 and playing a six weeks' engagement there before Denman Thompson begins his third year of The Old Homestead. We shall also fill a three weeks' engagement in San Francisco.

"As for George Thatcher's Minstrels, I am confident of giving the public a great surprise. The company is all engaged and the time all booked for next year. In my opinion I think it is the strongest company of the kind ever gotten together. The first part will be quite novel, and the wardrobe and scenery for that part of the entertainment will be unusually fine. There will be about forty-five people in the organization. There is to be nothing of sacred-concert company organization about it. On the contrary, its principal ingredients will be ginger and snap."

CONCERNING THE PEMBERTONS.

Manager J. M. Hill will produce Henry Guy Carleton's new play, The Pembertons, on Feb. 17, at Albany. After a week, divided between Bridgeport and New Haven, the piece will be presented at the Hollis Street Theatre, Boston. A fortnight's engagement at the Fifth Avenue in this city will begin on the 10th of March.

The leading part—one that is said to possess singularly strong emotional opportunies—will be played by Mr. Hill's latest "discovery," Cora Edsall. This lady is twenty-two years old and, under another name, has had considerable experience on the stage. She is not described as being gifted with extraordinary beauty, but it is said that her face lights up with rare expression when she is acting, and that her voice is deep and rich and her natural grace bewitching.

Mr. Carleton says that if the play does not achieve popular success the fault will rest entirely on himself, for Mr. Hill has provided a cast that he is confident will interpret the work for whatever it is worth, and scenery of a sumptuous character. Besides Miss Edsall the company includes Wilton Lackaye, George Wessels, Clarence Handysides, W. Thompson, George Kyle, Arthur Moreland, Misses Arnold and Stoddart, Kate Meek and Miss Busby. Goatcher is painting the two interiors to be seen in the production.

"The scene is laid in New York to-day," said Mr. Carleton to a reporter yesterday. "People whose opinions I have secured consider the story and the situations remarkably dramatic and interesting. I do not believe in robbing the public of whatever element of surprise a play may contain, and for that reason I am not prepared to detail the plot in advance. I shall superintend the rehearsals and the production personally."

THE MINSTRELS VINDICATED.

The accusation of theft against McCabe and Young's Minstrels turns out to have been a blackmailing scheme on the part of a traveling man, who had either spent or gambled the funds of the house he represented. He occupied the same sleeper with the minstrel company, and swore out a warrant for their arrest on a charge of having stoled $600 from him while in his berth. The case was tried in Pittsfield, Ill., and the judge acquitted the minstrels. At the request of the magistrate the minstrels sang "The Court House in the Skies." They gave a performance that night in Pittsfield to a packed house. The traveling man is under arrest charged with blackmail, and Managers Mahara and McCoy, of the minstrel company, has entered suit against Pittsfield county for $20,000 damages, which he claims resulted from the detention and the wide publication of the arrest.

THE MARQUIS' CLAQUE.

Nothing of a more ludicrous nature has been submitted to a court of justice than what is known in London as the Marlborough Street Police Court Comedy. It seems that Marquis de Leuville is being sued by the manager of the Princess' Theatre for interrupting the performance of The Gold Craze with a professional *claque*. The Marquis, by the way, is not unknown in New York where his eccentric make-up and other peculiarities made him the butt of journalistic and social ridicule.

Although he is unduly fond of notoriety he took exception to the forbidding manner in which he was caricatured as Baron de Flueville by Jack Barnes, of The Gold Craze cast, and hired a gang of men to hiss the play.

The captain of the *claque* testified at the trial that he was first engaged to take eighteen men to the Empire to applaud a song by De Leuville that was being sung at that theatre. Subsequently he was instructed to take his *claque* to the Princess' to heap hisses on Jack Barnes. For all this arduous labor the captain paid his brigade in standing room and beer, as the weekly capital contributed by the Marquis did not exceed eighteen bob. Meantime the case has been postponed till Jan. 22, and it is understood that De Leuville has made an offer of settlement which has been declined.

PERSONAL.

SHERIDAN.—Emma Sheridan has been doing good work at the Boston Museum since the season began—work that has elicited judicious commendation from thoughtful critics. The *Post* recently said: "Miss Sheridan is in every sense of the word an artist; she has the temperament, the intelligence, the sincerity which make the artist."

WILDER.—Marshall P. Wilder goes to Washington on Friday to tickle the politicians and society people for a fortnight.

INGRAM.—Little Josie Ingram, of Margaret Mather's company, was presented by that star on Christmas day with a handsome gold watch, while the members of the company gave her a gold mounted cane.

CLARKE.—Adele Clarke, while returning to New York from Jamaica, L. I., the other day, sprained her foot very badly by catching it in a rail as she was crossing the track. Her physician thinks she will be able to walk again in several weeks.

RHEA.—Mlle. Rhea is meeting with continued success in her new play of Josephine, Empress of the French, and the critics persist in saying complimentary things about her acting.

DE CORDOVA.—Rudolph de Cordova has been engaged by Richard Mansfield for his company. Mr. de Cordova's first appearance on the American stage was made with Miss Anderson last season. He attracted critical notice a few seasons ago by his admirable recital of Broken Hearts, at Chickering Hall.

WEED.—Louis F. Weed, treasurer of the Casino road company, was married on Wednesday last (New Year's day) to Josie Winner, a pretty member of the Casino chorus.

REYNOLDS.—Manager Joseph P. Reynolds, of the Fifth Avenue Theatre, was presented by the attachés of that house on Wednesday last with a silver water pitcher and gold-lined goblet and bowl, suitably inscribed.

MODJESKA.—Madame Modjeska is enjoying her holiday vacation. During the past week a musicale was given in her honor at the New York Conservatory of Music and a reception by Mrs. Louis Livingston Seaman.

LITTA.—Louise Litta has returned from England. She states that she was obliged to cancel her engagements there on account of severe illness. When she has entirely recovered she will produce Madcap Midge in this country.

LAWRENCE.—Emma Lawrence has resigned from the Casino company.

HINE.—Harry Hine, the manager of Hallen and Hart's Later On company, has just purchased two handsome five-story and basement brown-stone front houses in Eighty-second Street, near Seventh Avenue. Mr. Hine recently had a small legacy left him by a wealthy uncle, but is now contesting the will on the ground of undue influence.

CARLETON.—The members of the Carleton Opera company on New Year's night presented to W. J. Carleton a very handsome solid silver service of seven pieces. J. K. Murray delivered a humorous and complimentary speech in making the presentation, to which Mr. Carleton replied in feeling terms. The utmost harmony and good-will seems to exist in the company, the testimonial including every member of the organization.

HAWLEY.—It is reported that Geoffrey Hawley, the actor, formerly of Joseph Jefferson's company, who recently fell into a large fortune by the death of an uncle, has become insane and been removed to an insane asylum.

GRIP.—In the list of actors and actresses who are and have been ill with the epidemic during the past week are Lillian Russell, Fanny Rice, Louis Massen, Eugene Tabor, Minnie Cummings and Frank Bangs.

FROHMAN.—Senator Stewart, of Nevada, is to give a dinner to Gustave Frohman at the Shoreham, Washington, this (Wednesday) evening.

HOWARD.—Bronson Howard arrived in London on New Year's day, and is now hard at work arranging for the production of Shenandoah and The Henrietta in that city.

CONWAY.—It is said that H. B. Conway, of Our Flat company, intends returning to England soon.

DIXEY.—Henry E. Dixey celebrated his thirty-first birthday on Monday last. His dressing-room at the Standard Theatre in the evening was filled with presents, including silver toilet sets and other articles of value, while a facetious friend sent a huge candy walking-stick, five feet high, to be used in the schoolboy scene of The Seven Ages.

MISKA.—Mlle. Lidiana Miska has entirely recovered from her recent attack of the grip, and is so overjoyed at that fact that she has purchased a new set of beautiful costumes for her role of the adventuress in A Dark Secret.

AT THE THEATRES.

CASINO.—THE BRIGANDS.

The Brigands was revived at the Casino on Monday night in the most successful manner, under the stage direction of Max Freeman. The management may be congratulated on a performance which for briskness of action has been unequalled in the records of the house.

The costumes were all new and of beautiful design. The chorus of over seventy persons was exceedingly well trained, and the orchestra was efficiently conducted by Gustave Kerker.

Lillian Russell, as Fiorella, looked charming, and was in admirable voice. In the first act her song, "Dear Heart," was encored several times. In response to encores of her solo in the second act she repeated it in German and in French. Her dresses were singularly becoming. Her dress as the Princess, in the third act, patterned after the eighteenth century style, is said to have been made for her by Worth. Fanny Rice, as Fragoletto, was delightful in her roguish fun. Her kissing duet with Fiorella was repeatedly encored. Belle Urquhart was the Princess of Grenada, and Ann O'Keefe, the Page Adolph, so that the principal feminine roles were strongly cast.

George Olmi was admirable as Falsacappa. In fact the entire male cast was efficient. Frederick Solomon as Pietro, A. W. Tams as Domino, Charles Renwick as Carmagnola, Edgar Smith as Barbavano, L. Hall as Cecco, and Henry Vogel as Beppo formed a unique band of comic ruffians, who, to use the language of the chorus in the second act, "kept up the game." The Duke of Mantua was played by Henry Hallam, whose song in the third act was sung for the first time on this occasion. Charles Priest personated the Baron of Campotasso, and Henry Leoni the Count of Gloria Cassis. Richard F. Carroll was highly diverting as the stuttering Captain of Carbineers. Max Lube was excellent and dramatic in his rendering of Antonio.

The scenery of the production is very fine. That of the first act, painted by Richard Marston, is a mountain pass in Calabria, with Salerno in the distance. The scenic setting of the second act, by the same artist, is a picturesque Calabrian wayside inn. The scenery of the third act, by Henry E. Hoyt, is a lavender palace interior of great beauty.

METROPOLITAN.—LOHENGRIN.

The production of Lohengrin at the Metropolitan Opera House on Wednesday evening did not prove the success which the elaborate measures taken for the presentation led the public to expect. Heinrich Vogl, the famous Bayreuth singer, and who on this occasion made his initial appearance on the American stage, was disappointing. He was, it is true, barely convalescent from a severe cold. Nevertheless, the new Lohengrin is not that inspired knight of Saxon legends with which other artists familiarised us. His voice, especially in its high notes, is not of agreeable *timbre*, being pitched in a peculiarly strident, harsh key, which even the evident erudition of the singer's methods fails to relieve.

Sophie Wiesner, who sang Elsa, was hardly more successful. She was painfully nervous in the opening scenes, and sang flat more than once. A distressing vibrato also grated most unpleasantly on the ears of the audience. The performance of the remainder of the cast did not rise above mediocrity, the only exception being Theodore Reichmann, who sang Telramund very effectively.

On Friday, as an offset to classic Wagner, Peter Cornelius' comic opera The Barber of Bagdad was given at the Metropolitan Opera House, and was most favorably received. The interpretation was highly satisfactory and creditable to all concerned in the production. Abel Hassan was capitally played by Herr Fischer, as was also the part of Margraan by Fraulein Sophie Traetmann. The music is sparkling throughout and presents several melodious passages of remarkable sweetness and beauty. The choruses were admirable in their *ensemble*. The opera was followed by a pretty ballet entitled Die Puppenfee, for which a very elaborate and effective *mise-en-scene* had been prepared.

GRAND.—A PARLOR MATCH.

One of the largest audiences of the season assembled at the Grand Opera House last Monday evening, to see Evans and Hoey in their new version of A Parlor Match. Quite a number of changes have been made since this piece was last seen here, and many new specialties have been introduced, including the skirt-dance of the French sisters, Le Bal Masqué by Misses Day, Markham, Willatt and Berner, the Olympia Quartette, and William Hoey's new topical song entitled "Good-bye, Good-bye!" all of which were well received. Minnie French as the Innocent Kidd soon danced herself into favor with the audience, while those inimitable comedians, Evans and Hoey, kept the house in roars of laughter throughout the evening. Next week the Carleton Opera company in The Brigands will be the attraction at this popular establishment.

THIRD AVENUE.—SAM HOUSTON.

Sam Houston, the hero of Texas, was the attraction at the Third Avenue Theatre on Monday night. This was the first production of the piece in this city. It deals with the principal incidents in the life of Sam Houston. The piece is a thrilling melodrama of the popular order. James H. Wallick as Sam Houston was excellent, and won much deserved applause. Herold Levison as Colonel Davy Crockett, Will Muller as Colonel Jim Bowie, Mrs. James H. Wallick as Senora Legrand, and Josie L. Fox as Victoria Legrand were all good in their respective roles. Mr. Wallick introduces several well-trained horses in the piece. The scenery and costumes were good, and the supernumeraries did particularly well for a first night. Next week Shadows of a Great City.

AT OTHER HOUSES.

The Shakespearean revival of Richard III. is doing so well at Palmer's Theatre that Mr. Mansfield does not intend to change the bill during the remaining weeks of his New York engagement.

Aunt Jack is such a drawing attraction at the Madison Square that the production of Ibsen's play, The Pillars of Society, has been indefinitely postponed.

It is now almost certain that The Charity Ball will run until the last of the regular season at the Lyceum Theatre.

The County Fair is on the high tide of prosperity at the Union Square and the comicality of Neil Burgess as Abigail Prue is the best possible cure for the blues.

James A. Herne and Katherine Herne may be seen in Drifting Apart at the Windsor Theatre this week. There was a great house on Monday night, and Laura Burt, who was recently engaged by Mr. Herne, made quite a hit in the part of Hester Barton.

W. A. Brady's After Dark company appeared at the People's Theatre on Monday night, and the size and enthusiasm of the audience argues well for the prosperity of the week's engagement.

The variety programme at Tony Pastor's establishment includes Sheridan and Flynn, Flora Moore, Frank Bush, Jennie Valmore, and the Bicycle Grotesque Troupe.

The burlesque, Young Don Juan remains a potent attraction at Koster and Bial's Concert Hall. Among the special features of the entertainment are Sebastian Walter, the strong man, and the comedians, Hawkins and Collins.

Gilbert and Sullivan's new opera, The Gondoliers, announced for production last (Tuesday) evening at the New Park Theatre, will be duly noticed in our next issue. The company was brought over from London by Mr. R. D'Oyly Carte, and the performance is under the direction of A. M. Palmer, who acquired the right to the production of the opera in New York city.

INJURED IN A RAILROAD WRECK.

On the morning of the 28th ult. the train known as the F. F. V., No. 3, Chesapeake and Ohio Railway, when near the White Sulphur Springs, W. Va., was wrecked and several were wounded and two killed.

Among the number injured were H. R. Kline, musical director of the Charles A. Gardner company, and W. M. Dell, a member of that organization. Mr. Kline and Mr. Dell were brought to Richmond, Va., and conveyed to the Retreat for the Sick, where they received all necessary medical aid. Mr. Kline received a fracture of the lower leg and Mr. Dell a severe fracture of the right thigh. After several days a consultation of physicians was had and it was decided that amputation of Mr. Dell's leg at the point of fracture was necessary, and the operation was performed on last Friday evening.

The patient is now doing well. Mr. Kline is rapidly recovering. The wives of both gentlemen are in attendance upon them.

A CLEVER RUSE.

Melbourne McDowell, Fanny Davenport's stalwart husband and leading man, who impersonates the role of Scarpia in La Tosca played a successful and harmless practical joke on the entire company in Chicago a few weeks ago.

"I am usually a very slow dresser," said Mr. McDowell to a MIRROR reporter in his dressing room at the Star Theatre last week, "and after I am killed as Scarpia at the end of the fourth act, I devote the rest of the evening to dressing myself. On the night in question, however, the moment I left the stage I rushed to the dressing room and thoroughly disguised myself as an Italian Soldier with a King George wig and a black brigand moustache.

"Altogether, I made the change in seven minutes and hurried on the stage to be in readiness.

"I even spoke lines when on the stage in that last scene, to the amazement of both the supers and principals, for I delivered them with a North of Ireland dialect. Then when the curtain fell at last with La Tosca prone on her face on the stage, where she had fallen, I reached forward to pick my wife up. When my wife turned and saw the huge moustache and the strange face of the burly man, she shuddered and drew back in horror. Theodore Roberts, who as Mario, should properly have attended to La Tosca, drew back to strike me. There was no time to lose, for I did not care to enter into a realistic stage fight, so I said very quietly:

'Why, what is the matter, dear?'

"You should have seen her face and the successive emotions that passed over it. Finally Roberts, my wife and every one else burst into laughter, while they all agreed that they had never before been so thoroughly fooled."

PROFESSIONAL DOINGS.

MARIE CARLYLE is reported to be rapidly recovering from her recent illness.

CHARLES L. ANDREWS will manage Louis James for the remainder of the season.

CORINNE opened to a large house in Arcadia at the Olympic Theatre, St. Louis, on Monday.

THOMAS Q. SEABROOKE resigns shortly from The Fakir company. His place will be taken by Ed. Morris.

EVELKA WARDELL will leave A Dark Secret company on Saturday night. Her place will be taken by Beatrice Lieb.

MARION ERLE has been engaged for Richard Mansfield's company, and opens with it next Monday night.

HARRY M. WILLIAMS is confined to his bed with a severe attack of pneumonia. He has called in all his companies.

FRED LOTTO has been engaged by Augustus Pitou to play his original part in The Corsican Brothers. He opened at the Boston Globe Theatre Jan. 6.

MANAGER T. E. SKIFF of Patti Rosa's company is lying seriously ill in Springfield, Ohio. He is suffering from dropsy, and is said to be in a very critical condition.

PHIL H. IRVING has been engaged by T. Henry French to book My Jack. He is obtaining advantageous terms in the principal houses throughout the country.

LITTLE LILLIAN, the bright daughter of Clara Rainsford has been specially engaged for the child's part in Colonel Tom, Steele Mackaye's new play.

FREDERICK K. ANDERSON, a clever young advance agent who acted as treasurer with the After Dark company has resigned his position with that organization.

THE Players' Club now possesses a library of 2,200 volumes, chiefly of dramatic interest. The theatrical relics and old play bills also form an interesting collection.

CHARLES GAYLOR, the author of Lights and Shadows, has bought back his play from Harry Kennedy, who has been managing it on the road the past four seasons.

DAVE HAYMAN has been engaged as business manager of the De Wolf Hopper Comic Opera company, of which R. D. Stevens will be the director.

THE Emma Juch Opera company did such a satisfactory business at the Salt Lake City Theatre that an extra matinee had to be given. The capacity of the house was tested at every performance.

P. S. GILMORE has completed arrangements by which the Strauss Orchestra of Vienna will come to this country, commencing a tour next May under the management of D. Blakely.

THE audience which greeted Evans and Hoey in A Parlor Match at the Grand Opera House on Monday night is claimed by W. D. Mann to have been the largest the comedians ever played to in this city.

ON Christmas day at Richmond, Va., Charles A. Gardner was presented by his company with a handsome carving knife and fork. Manager Ellis received an alligator valise.

CORINNE opened on Sunday night at the Olympic Theatre, St. Louis, to the largest house of the season, the result of which was that she was booked for return engagements at that house for both this and next season.

IT is announced that E. J. Hassan is to have another attraction next season in addition to One of the Finest, which is booked for the present season up to June 4, and is reported by the business manager, Harry M. Clark, to have done an unusually good business.

ALICE BROWN is winning much praise through the South for her work in Bootles' Baby in support of Gabrielle Du Sauld, while her costumes are said to be evoking considerable comment. Miss Brown is a graduate of Vassar College, and a bright and clever actress.

H. S. TAYLOR reports that his new play agency is meeting with great success and making money for him steadily. He denies the unauthorized statement recently published to the effect that he intended returning to the booking business.

EDWARD WEBB, the young English tenor, who came to this country with D'Oyly Carte, and is making a decided hit in the role of Petit Pierre in The Pearl of Pekin, is spoken of by the press of the Western cities as one of the handsomest young men on the stage, as well as the possessor of a tenor voice of much sweetness and purity.

THE new production at the Casino will be The Grand Duchess, an opera that has not been heard in this city for nearly fifteen years. It will be presented by the company now playing The Brigands at that house, and the cast will comprise Lillian Russell, Fanny Rice, Isabelle Urquhart, Anna O'Keeffe, Richard F. Carroll, Fred Solomon and George Olmi.

KLAW AND ERLANGER have added the new Davidson Opera House at Milwaukee and the Amphion Theatre, Brooklyn, to the already long list of theatres which they represent.

LIZZIE ROCHELLE is said to have made a hit as Diane, the heroine, of Paul Kauvar, judging by the commendation bestowed upon her performance by Western critics. The Chicago *Tribune* recently said: "Miss Lizzie Rochelle, a pronounced brunette, plays the heroine positively, and at times almost brilliantly." The St. Louis *Globe-Democrat* said that she "elicited hearty applause for her effective work in the emotional scenes."

A NEW system of theatrical advertising was tried in Boston the other day by John G. Magle, the general manager of T. Henry French's My Jack company, which began an engagement at the Boston Theatre on Thursday night. He had a thousand double one-sheets thrown over the electric wires on which the street cars run, and was promptly arrested for his pains. There was probably no city ordinance to cover his offence, as he was almost immediately discharged from custody.

BARNUM'S Greatest Show on Earth will most probably not be the opening attraction at the new Madison Square Garden, as Mr. Bailey, of Barnum, Bailey and Co., is said to be dissatisfied with the arrangements made. As papers were signed, the case will probably be one for the courts to decide. Nothing definite has been decided about the appearance of the Paris Hippodrome at the Garden, and Imre Kiralfy is said to be on his way to this city to select a new site for the Barnum show.

LAST week in Minneapolis Samuel Edwards of Minnie Maddern's company, who plays the part of Coney in Featherbrain, was taken seriously ill. Through the courtesy of Stuart Robson the vacancy in the cast was temporarily filled by Frank Tannehill, who took the long and difficult rôle at scarcely an hour's notice and got through most acceptably. Mr. Tannehill's generosity saved the theatre from being closed. The following night Charles L. Harris assumed Mr. Edwardes' part excellently, under almost similar circumstances.

"THERE will be eight or ten vaudeville companies booked in the legitimate theatres next year," said a manager who is well versed in the subject of variety entertainments to a MIRROR representative the other day, "but the year after you will only see one, or at the most two, surviving. The fact is, a legitimate theatre can stand but one vaudeville show a year. The people demand novelty. They want to see new people and new acts and they must be humored. Variety people do the one thing over and over again and the audience get tired of them. Vaudeville in the legitimate theatres will kill itself next season."

HERRMANN'S THEATRE is to open in September as a travestie house. The first part of the entertainment to be given will consist of the regulation vaudeville olio, and this will be followed by a musical burlesque on some popular drama or opera. The principals and chorus for the latter part of the entertainment are to be imported from England. Fully $20,000 is to be spent in remodeling the theatre. The clothing store now underneath the house is to be torn down to make an entrance twenty-three feet and six inches wide and the front of the theatre is to be built in exact imitation of the Eiffel Tower with illuminated landings and revolving lights at the apex.

AN intimation that party-rates will shortly be adopted by the Chicago, St. Paul and Kansas City Railroad, comes from that quarter in the form of the following note: "The adoption of the one-way party rate by the Eastern roads has led to some gossip as to the probability of the Western roads inaugurating a move in the same direction. Special rates for parties have not been known West of Chicago for a year, being prohibited by the agreement of the Western State Passenger Association. Their restoration may be one of the results of the dissolution of that association. The Chicago, St. Paul and Kansas City road is in favor of party rates, and is expected to set the pace in putting them into effect in the Western territory."

SARA PALMA, a young American singer, made a decided hit in London in the recent production of The Prima Donna at the Avenue Theatre. Here is a sample from the *Evening News and Post*, typifying the universal commendation of her work. "To Mlle. Sara Palma fell the chief honors of the evening. This lady, like her two companions, is a stranger to London, but she is likely to become a great favorite with the Avenue audiences. Mlle. Palma has an excellent voice, and sings with brilliancy and precision; she is a capable actress and a pretty woman, and the house last night rose at her, and gave her the heartiest of welcomes to London." It may be of interest to some of our readers to know that the real name of the lady in question is Sarah Van Huyck, who formerly wrote a number of interesting letters for THE DRAMATIC MIRROR from abroad.

EDWARD HARRIGAN does not go to Proctor's Twenty-Third Street Theatre in February as Shenandoah remains throughout that month. The play was booked for that time at the Globe Theatre, Boston, but John Stetson has canceled the date in order not to stand in the way of the run of the piece in this city. The release is conditioned on the play going to the theatre for six weeks later in the season. The managers of Shenandoah now claim that the play will not only stay here this season, but most probably have a run in the Metropolis next season. For the 150th performance, which takes place next Wednesday night, the 15th inst., a very handsome souvenir is to be given away. It consists of a bronze statuette of a girl caressing a horse, recalling the pretty scene between Gertrude and the Sherman steed in the second act of the play, and makes a decidedly handsome ornament. Nicholas Muller's Sons are the makers. The little mementos will cost $1.50 each.

OBITUARY.

GEORGE H. BOKER.

George Henry Boker, the noted dramatist, died at his residence in Philadelphia last Thursday. He had been ill for several months with a complication of diseases. Mr. Boker was born in Philadelphia on Oct. 6, 1823, and was the son of a wealthy banker. After graduating from Princeton College in 1842 he studied law, but never practised his profession.

In 1847, after his return from a European tour, he published "The Lesson of Life and Other Poems," which was followed in 1848 by a tragedy called Calaynos, a printed version of which was produced with considerable success in London. This led to the piece being played with popular acceptation in the principal cities of the United States. Mr. Boker then continued to devote his energies to dramatic writing, and produced successively the tragedies of Anne Boleyn, Leonor de Guzman, and Francesca da Rimini. The latter tragedy was revived by Lawrence Barrett in 1883, and remained in his repertory for several seasons.

Among the other plays of Mr. Boker are The Bethrothal and The Widow's Marriage. In 1856 he published in Boston to volumes of "Plays and Poems." Of the poems "The Ivory Carver," "The Podesta's Daughter," "Song of the Earth," "A Ballad of Sir John Franklin" and "Dirge for a Soldier," achieved considerable popularity. In 1864 he brought out a collection of patriotic lyrics, under the title of "Poems of the War." Subsequently he published "Sweet Lyrics," "Königsmark and other Poems," and "The Book of the Dead." His last work was a volume of Sonnets, which was issued in 1886.

In 1871 President Grant appointed Mr. Boker Minister to Turkey, and in 1875 he was transferred to the Russian Mission. He resigned this office in 1879 to return to Philadelphia.

Mr. Boker was endowed with true dramatic instinct. Most of his dramas dealt with historical and romantic subjects, and are noteworthy for their elevated diction and classic style. His lyrical poems are also much admired, and he was ranked by Leigh Hunt as one of the foremost of modern sonnet writers. Mr. Boker was Secretary of the Union League Club in Philadelphia from its foundation, and several years ago was elected President of that organization.

The funeral services were held in St. Mark's Episcopal Church of Philadelphia, in the presence of a large gathering of representative people.

The remains were interred in North Laurel Hill Cemetery. Only the immediate relatives and intimate friends were admitted to the residence to view the body.

JOSEPH FRIED.

Joseph Fried, the scenic artist, committed suicide last Friday morning by administering to himself a dose of poison. About two o'clock on Friday afternoon, Fried went to the Morton House and engaged a room, ordering at the same time a small bottle of champagne. An hour later he was found dead with a rusty old revolver in his right hand and an empty glass, at the bottom of which were the dregs of a powder, on the floor. The pistol had not been used, the poison accomplishing the suicide's object.

The reasons for this desperate act are not clear, but what evidence appears points to troubles of a pecuniary nature. In his pockets were found a number of pawn tickets, all representing small loans, and two letters from Albert Wagner, the architect of the Central Turn Verein Building, reproaching him for having failed in his contract to build the stage in a specified time, and warning him that if not terminated within thirty days other arrangements would be made. It was this last cause which, it is supposed, drove the artist to despair.

Fried was an Austrian and forty-seven years old. He painted most of the scenery for Amberg's Theatre. He also built the Old London Street on Broadway. He leaves a wife and one step-child.

GUSTAVE A. MORTIMER.

Gustave A. Mortimer, whose real name was Abram Nicholl, died last Friday at his home at New Dorp, Staten Island. He had long been a sufferer from chronic bronchitis, and being seized with the prevalent influenza, the malady soon developed into a fatal attack of pneumonia.

Mr. Mortimer was born in the South, and was fifty-three years of age. He had been connected with the theatrical profession from his youth. In the earlier part of his career he appeared as an actor in minor parts, and filled an engagement at New Orleans under the management of David Bidwell.

After serving as stage manager of the Varieties at New Orleans, he filled the same position with the Black Crook company. He then became connected with the business management of various combinations, traveling extensively throughout the United States, Canada, Mexico and South America. Among the stars he had managed with conspicuous ability were Joseph Murphy, Fanny Davenport and Roland Reed.

In 1886 he launched Louis James and Marie Wainwright on their first starring tour, and devoted himself to their management with untiring zeal. This season he undertook the additional labor of dual management as these stars are leading separate companies. Marie Wainwright is at present filling a New York engagement, and Mr. Mortimer was at his post until about a week before he died.

During the war he served in the Confederate army. He was one of the best known of traveling managers, and had hosts of friends all over the country who will hear of his death with deep regret. The funeral services and interment took place at Cyprus Hills Cemetery, on Monday morning.

Among those present at the graveside were a number of the immediate relatives of the dead manager: Messrs. Julien Magnus, Fred Meek, Mr. Backus, Barton Hill, Mr. Lawrence and Mr. Gray, of the Marie Wainwright company; Jack Sandford, Mr. and Mrs. E. E. Kidder, and Thomas and Wylie. Marie Wainwright sent a floral pillow, the company a large broken column, and Mr. and Mrs. Kidder a floral emblem.

LOUIS NATHAL.

We regret to announce the death of Louis Nathal, the dramatist, which occurred on Thursday afternoon, at the French Hospital in West Thirty-fourth Street. A few days prior to his decease Mr. Nathal was taken with a severe cold, which gradually became more serious until it terminated in an acute attack of pneumonia. He was immediately removed to the hosipital, where he died twenty-four hours later.

Louis Nathal was a Frenchman by birth. His real name was Louis Fraes de Plainval, and he had a right to the title of Count. He came to this country about twenty years ago, and earned considerable distinction as a successful adapter of French plays. Those best known are Monbars, The Suspect, A Prisoner for Life and The Marquise. Mr. Nathal had also some talent as an actor. He played the part of General Boum in a revival of La Grande Duchess in New York several seasons ago, and before this, had made a venture with comic opera on the road with Louise Lester, his wife, at its head.

Previous to his American career Mr. Nathal had been an officer in the French Army, and is said to have left France on account of having been involved in a duel of a serious outcome. Subsequently, through the influence of his friend, Lord Dufferin, he was appointed Chief of the mounted police in Manitoba, where he remained for four years. After that he lived in Unionville, N. Y., where he made a number of his dramatic adaptations. He is to be buried at Unionville under the auspices of the Actors' Fund.

Mr. Nathal's wife is now studying under Madame Marchesi, in Paris. Her stage name is Louise Nathali. She was a member of the National Opera company last season. He also leaves a daughter. His death is deplored by a large number of friends in literary and theatrical circles.

OTHER DEATHS IN THE PROFESSION.

Mrs. W. T. Elliott, wife of W. T. Elliott, who managed the Florences for several seasons and who is now associated with Gustave Frohman, died on Friday last in this city of pneumonia. The funeral services were held on Sunday, the remains being interred at Baltimore on Monday afternoon.

Henry Mollenhauer, the well-known musician, died at his home in Brooklyn early last week. He was sixty-four years old, and a native of Germany. In 1856 he came to this country and since that time has been very prominent in musical circles, having been the founder of the Brooklyn Conservatory of Music. He leaves a widow, four sons and three daughters, and all of his children are musicians. The interment was at Evergreens Cemetery.

Julien Gayarre, the Spanish tenor, died on Thursday last in Madrid, Spain. He attracted attention in Europe for his work in grand opera, more especially in London and Paris, and was always a great favorite of Spanish audiences.

Frederick Hall, a brother of Pauline Hall, who was also a member of the Casino company, died on Saturday last of heart disease, the result of an attack of influenza. He was twenty-six years old and unmarried. His sister and a few friends were with him at the time of his death. The funeral took place from the Little Church Around the Corner yesterday (Tuesday) morning, the interment being at Woodlawn Cemetery.

Frank Richmond, who was formerly an actor, but was better known as the lecturer of Buffalo Bill's Wild West show, died on Tuesday last in Barcelona, Spain. He was the son of the late Dr. Twitchell of Brooklyn, and was about forty-two years of age. He was the acknowledged king of show lecturers, as he was a man of wide culture, and had a natural gift for oratory.

Mrs. Joseph H. Tooker, wife of Commodore Tooker, and sister of William J. Florence, died on Friday last of heart failure. She was fifty-five years old. The funeral took place on Monday morning from her late residence in Harlem, the interment being in Greenwood.

Tuella G. Sherlock, of the Sherlock Sisters, the managers and lessees of the Schenectady, N. Y., Opera House died recently of consumption in that city, at the age of twenty-six.

Arthur Burton of the Burton Brothers, acrobats, died recently of paralysis. He was nineteen years old.

Michael H. Doran, a young actor, died recently at Worcester Mass. He was twenty-five years old and his most recent engagement was with the Lights O' London company and J. B. Polk.

Wm. H. White, who was once part proprietor of the San Francisco Minstrels, died on Sunday last of heart failure. He was fifty-nine years old.

Mrs. Caroline Coleman, an actress, died recently in Philadelphia from an overdose of opium. She was about forty-five years old.

FANNY DAVENPORT'S MANAGEMENT.

The following paragraph was received yesterday by THE DRAMATIC MIRROR:

Messrs. Klaw and Erlanger have concluded not to renew their contract with Fanny Davenport for next season. They are in negotiation with a foreign attraction.

Armed with this memorandum a reporter called at Miss Davenport's residence. She was engaged at the moment, but on scanning the paragraph, which was sent in for her inspection, she returned the following note, written beneath the other:

"The above assertion is partly true, except that Messrs. Klaw and Erlanger never had the opportunity to renew, I intending from the first to manage myself next season."

A visit to the exchange of Messrs. Klaw and Erlanger, in West Thirtieth Street, revealed the fact that these gentlemen, while holding to their original statement, were averse to entering into any controversy over the matter. They showed the reporter a portion of a letter to them, written by Miss Davenport, under date of Dec. 1, in which she invited a proposition from those gentlemen, and also a copy of a letter from Mr. Klaw to her, dated Dec. 23, in which negotiations looking to the renewal of the contract were respectfully declined.

"There is no necessity for discussing the matter further," said Mr. Klaw. "We shall not manage Miss Davenport next season, although we book her route from this office, and her business for the rest of this season will be faithfully carried out by us, as per contract."

The documents in possession of Messrs. Klaw and Erlanger fully substantiate the paragraph quoted at the opening of this article, the publication of which they requested. The severance simply implies the termination of their relations as Miss Davenport's managers, and their declination to enter into a renewal. The reasons for this are best known to the parties interested. Neither side consider them to be of sufficient public interest to print at the present time.

INTERESTING COMMUNICATIONS.

PLAY-TITLES AND COPYRIGHT.

GERMANTOWN, Pa., Jan. 3, 1890.

To the Editor of the Dramatic Mirror:

SIR.—In the opening of Mr. Charles Barnard's essay in the last MIRROR, he speaks of the use of a mirror to read the impression left by a letter on blotting paper, as "an incident that could be used with good effect in a play."

Will you allow me to mention, that in my play of The Judge's Ordeal, produced last April by Mr. George Holland at the Drawing Room in this city, that incident is used with good effect. The play was written more than ten years ago—probably before the novel to which Mr. Barnard refers.

While I am writing, will you allow me to add, that I am by no means convinced that you are correct in supposing that the copyright does not cover the title of a play. Certainly it should do so to prevent confusion. If Mr. Boucicault produces a play which becomes very popular, should any other dramatist be allowed to advertise an entirely different play with the same title? I think if the copyright law, as it is, does not cover the title, it should be altered at once to do so.

In my own case, the play I have referred to was copyrighted as The Judge. But when another author informed me that he had previously copyrighted and produced a play with that title, I admitted the justice of his demand that my title should be altered.

If the title of a play is not covered by the copyright, why should that of a book be?

Even if Mr. Boucicault be correct as to the English law, it does not follow that our law should be the same. Mrs. Henry Wood was the author of East Lynne, and yet that book was dramatized in England, following the novel very closely, and aided immensely by the previous popularity of the novel; and yet Mrs. Wood told me that she never received a single shilling of the large profits of the play. A little technicality she had neglected outweighed the claims of simple justice in the English courts.

If our copyright office was properly conducted it would keep all the titles of books and plays so alphabetically arranged that it would be able to tell in half an hour, or less time, whether a title sent for copyright had ever before been copyrighted. Now it does not pretend to any such knowledge—you copyright the title and take your risk of having been anticipated. Of course if you have been you have nothing else to do, in fairness as well as courtesy, but to admit the superior claim of your brother author and alter your title, perhaps at the last moment, and at much inconvenience and expense. Truly yours, HENRY PETERSON.

NEW YORK, Jan. 3, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Referring to your article, "Words in Play Titles," and to Mr. Boucicault's letter on the subject, it seems to me that the spirit of Judge Bradley's decision sustaining the claim of the Celluloid Company has been misconceived.

There can be no doubt that property cannot be acquired—either at common law or under the statute—in a name or designation as a separate thing unless it be actually applied to an article of commerce. One cannot dream of an appellation and claim to own it—it must be used as a designation of something. If that be done, provided the name is not used before for the same purpose, it becomes the exclusive property of the person originating it, as a trade-mark to designate the class of things to which it has been applied.

Now Judge Bradley, I take it, has only followed the law on the subject as it exists. The word "celluloid" was not only newly invented, but it was actually applied to designate a new article of commerce; consequently, it became the exclusive property of the parties who first coined *and applied it.*

Truly yours, A. J. DITTENHOFER.

ELECTRICITY FOR SCENE-LIGHTING.

NEW YORK, Jan. 6, 1890.

To the Editor of the Dramatic Mirror:

SIR.—While Charles Barnard's article on "Science on the Stage" contains an admirable exposure of what he calls "nonsense science," he has been carried away into a sweeping statement to which I beg to add a serious qualification, if indeed it ought not to be a direct exception.

He says that electricity has been "accepted by the scene painter because it enables him to produce effects of light and shade impossible with any other form of light." Now, if Charles Barnard knew me personally I am sure he would understand that I mean no disrespect to him if I call that a piece of "nonsense writing."

It is true that for some special effects electricity is a superb resource. It has been used in fire scenes, etc., and for illuminating clouds of steam. I have myself been at work for upwards of a twelvemonth on a special electrical effect which, if it should ever be produced, will perhaps attract some attention.

And even for special effects electricity is a somewhat uncertain horse to ride. The slightest interruption of the current may make absurdity in an "effect"; as, for instance, on the night of the first performance of Aida at the Metropolitan Opera House three years ago. Henry Hoyt's charming scene of the Temple Gates on the banks of the Nile was graced by an "electric" full moon in a cloudless sky. The full moon in the cloudless sky went out suddenly three times during the act, and "went in" again just as suddenly.

He is right as to the elegance and safety of electricity for the general lighting of a theatre, and up to this point I cordially endorse his opinion. The marvellous system of Engineer Smith at Colonel Sinn's Park Theatre in Brooklyn, which is the astonishment of practical men, is proof enough without seeking further.

When, however, electricity comes into operation for the lighting of scenery it forms one of the troubles and stumbling blocks in the painter's way. Any very brilliant light—but especially calcium or electric—kills color, and so far from the scene-painter "accepting it," it is a constant occurrence with important scenes at full rehearsal for the artist to be in front, peremptorily instructing the light man to concentrate his light upon the actors and keep it off the scenes. The bleaching effect of these unnatural lights has to be counteracted more and more by gaudy, *ad captandum* effects of color, and I venture to think it is daily inducing false and inartistic coloring and a standard of taste in scenic art which goes farther and farther away from nature.

Again I protest, on behalf of the whole scenic profession, against the sneering assertion that "we shall be wise to ask the botanist, geologist, etc., lest our scene painter give us a date palm beside a cedar tree, or a property man being a monkey gamboling with a polar bear."

Surely Mr. Barnard must have forgotten that there are scene-painters like Hoyt, Marston, Lavastre, Telbin and scores of others, who would run him a pretty brisk race in a competitive examination in any branch of learning, whether art, science or literature; and among property men, or more correctly speaking, property artists, such men exist as Edward Bradwell, Edward Siedl and George Henry, who are profoundly learned in all things that have the remotest connection with their art.

With regard to the special effect in The County Fair let me observe that it was done in London a few years ago in the same way. In that instance it was a coach-and-four at full gallop which was shown. And here let me challenge the proposition Mr. Barnard so infelicitously expresses that "they stand still while actually running. . . . . they seem to exhibit the energy of transition while really doing nothing of the kind."

The energy of transition is there, but the mechanism transfers its ultimate force, and so well known is this principle, that the mechanical device in question has been applied for centuries in various industries.

It is the active principle of the water wheel. It has been in use among the silk throwsters of Lyons for two or three centuries, and so recently as twenty years ago, I have seen spindles driven in La Croix Rousse by a man trudging inside a large wheel, (whether the power be applied to the inside or outside of a revolving periphery is indifferent, as a mere question of mechanics). And I think any one witnessing the perspiring and half-naked laborer would scarcely doubt that he was exhibiting the energy of transition. It is only another form of the treadmill, which has been in use for a hundred-and-fifty years in many countries.

In conclusion let me say one word of praise to one scientist to whom the stage is indebted for scores of *practical* applications of technical knowledge—the late Professor Pepper of the London Polytechnic.

SYDNEY CHIDLEY.
Scenic Department, Palmer's Theatre.

AND YET ANOTHER.

To the Editor of The Dramatic Mirror:

SIR.—Permit me to suggest Proplay or Protoplay, as a better name than *lever de rideau*, and more in keeping with prologue, programme, etc.

Yours truly,
R. FRANCIS COLLINS.

THE STAGE JEW.

Des Moines, Ia., Register.

THE DRAMATIC MIRROR of New York is taking a strong position against the perpetuation of the outrage of what it calls the stage Jew. It asks for a reform. "It is," says that paper, "no more nor less than an outrage that in this Christian era, unreasonable prejudice against any race should constitute a ground for never-ending ridicule and calumny. Is there any other type so persistently and grossly misrepresented upon the American stage as the Jew? Not one. The whole thing is ungenerous, unjust, un-American, and we are glad that a strong sentiment has arisen to compel justice to this remarkable people by the public's entertainers."

THE A. O. O. F. ANNIVERSARY.

One of the pleasantest receptions the theatrical profession has enjoyed was that of the Edwin Forrest Lodge of the Actors' Order of Friendship, held at the rooms in the Broadway Theatre building on Sunday night in commemoration of the forty-first anniversary of the establishment of the Order. There were about a hundred actors and actresses present.

President Louis Aldrich opened the proceedings with the following address:

LADIES AND GENTLEMEN AND BROTHERS OF THE ORDER: As President of this, the Edwin Forrest Lodge, it becomes my duty to welcome you on this occasion, to commemorate the forty-first anniversary of the formation of the Actors' Order of Friendship. For it was on the second Sunday of January, 1849, that Edward Thompson, David P. Bowers, Joseph Jefferson, Leander B. Richardson, John Crocker, Robert Johnson and Henry Macklin met and positively organized the original association named on the following Sunday. John A. Ellsler, John Weaver and J. S. Alexander were added and declared charter members. Of these gentlemen the only two survivors—Joseph Jefferson and John A. Ellsler—are still, I am happy to say, brothers in good standing of Shakespeare Lodge, Philadelphia, of the A. O. O. F. During this brief period the Order has had its ups and downs, but never in all its career has it failed to meet its beneficial obligations in the case of the illness, no matter how protracted, or of the death of a brother in good standing. Its first object, "To assist and to relieve each other in sickness and distress," has ever been most faithfully carried out to the very letter of our constitution, and in numerous cases it has done much more, having cared for and buried many professionals who were not even members, besides having donated at various times from the Lodge's treasury good round sums, for aid to sufferers from great public disasters.

I claim for this association the honor of being the only one of its kind in the world—namely—a secret benevolent order, composed entirely of men. The first requirement of whose membership is, that they must have had, at least three years legitimate service as actors upon the dramatic stage. There have been in the last few years a number of excellent associations formed for the benefit of theatrical people, notably that great and broad charity the Actors' Fund. The good that it has done, and is constantly doing for the sick, the destitute, the dying and the dead of all those engaged in the business of public amusements, can be easily seen, by any of us, who know the facts. It distributes a constantly increasing stream of broad, golden charity amounting now to between eighteen and twenty thousand dollars a year, and with—as its most excellent and worthy president, A. M. Palmer, told us in a recent speech—the very smallest expense, there being but three salaries paid one of them being drawn by the office boy.

If charity for the sick and dead then was all that was needed among actors, we could safely leave it to the Actor's Fund, and there would be no need for this institution of ours. But our Order has other objects which are expressed in our Constitution: "To elevate the character and to promote the best interests of the theatrical profession of America and to endeavor to check tyranny and imposition in the pursuit of our calling." In fact, while all other benevolent theatrical societies have for their sole object the caring for those who have failed in having enough to help themselves in sickness or death, our Order desires to teach its members how to live, and if possible in the uncertainties of the actor's profession, how to prosper.

And let me right here correct any misapprehensions as to the teachings of the Actors' Order of Friendship. I positively assert that no member of this Order, if he lives up to what he learns here, can fail to be a credit to his profession, an honest man, and an honorable member of society. There are those among us, who, having been actors, but are now managers, will bear me out in saying that a faithful brother of the A. O. O. F. must always be reliable as an actor, conscientious in the discharge of his duties to the public and to his manager, as well as fair and honorable in his dealings with his brother actors. The Order has no room for the idle, the disgusted, or the unreliable actor.

"At the same time we cannot but observe how from the present uncertain and migratory manner of our calling there has sprung up so-called managers totally irresponsible, financially, morally or otherwise who use the actor simply to gamble with, and who in many cases not only oppress but treat him in the most shameful manner. Against such managers I trust that the Actors' Order of Friendship will soon be able to declare open war.

"But on the other hand the honorable manager, who pays his company, who treats them with at least the ordinary courtesies of life, will, I think, have reason to rejoice that such an association as ours exists. For each Brother of our two lodges learns, if he does not already know it, loyalty to his manager, the faithful performance of his contract, whether verbal or written, to the letter, and his duty to the public.

"This lodge was formed with these purposes in view, just twenty months ago—with thirty-seven charter members, from Shakespeare Lodge of Philadelphia. It has now 185 brothers, all in good standing, upon its roll-call. It lost two by death, and one was expelled as totally unworthy. I think we have reason to be proud of what we have done in the way of increasing our members and strengthening our funds. We have between $5,000 and $6,000 in our treasury, and not one cent have we received for our charity fund, except from ourselves, nor have we taken a benefit! The parent lodge in Philadelphia—though smaller in numbers, has a very great deal more of the graces of war, I am happy to say. For can I, ladies and gentlemen, close this, I fear rather wearisome talk, without paying a few words of tribute to the men (or rather brothers) who have kept Shakespeare Lodge always on its feet and ready to fulfill all of its financial and other obligations to its members. I allude to its worthy officers, nearly all of whom retired from the stage many years ago. But with their love they all bear for the theatrical profession they have never left the Order, but remained its faithful supporters—paddling in Philadelphia, and then starting us of the Edwin Forrest Lodge in business as it were, with help, money and good wishes, so that we are still one brotherhood, with the same aspirations in view. With the same motto "Honor, Union and Justice," and the new well-established hope—that the Actors' Order of Friendship is not to be the affair of a day, but the sure and solid foundation, upon which is to be built the true dignity of our glorious profession. With this desire ever in view, ladies and gentlemen, I again bid you welcome and hope you will manage to pass a very pleasant evening."

President Aldrich then introduced Steele Mackaye, who delivered an instructive address in a breezy, chatty way on "The Elements of Expression in Nature and in Art." Mr. Mackaye began his talk by stating that it was the first opportunity he had had of getting actors fairly in his grip (the speaker being evidently unconscious of this *jeu de mot* on the prevalent Russian malady), and in a position where they could not talk back. The difference between expression in nature and expression in art could be illustrated in the most commonplace episodes of daily life. Natural expression was spontaneous, unstudied, involuntary. Unnatural or artificial expression was deliberate, conscious, voluntary. The way in which a small boy would act after having had a pin stuck in him was spontaneous. The boy would not stop to consider how many ways there was of expressing his emotion, nor would he stop to select the one he judged most becoming to his dignity. In after years when the boy had grown to manhood and became the stern, unrelenting tutor of other boys, it became an entirely different matter. The face became stern and haggard; the manner studied. The body might be made a pin cushion but the result would be entirely different. There would be an awful calm and the school-master would hie himself to his study. There he might relieve himself in a natural manner, but his sublime art would enable him to swindle the boys and they would be humiliated—not he.

Mr. Mackaye then pointed out the difference between awkward and natural gestures, between those that were studied and those that were involuntary. At times he was extremely witty and throughout his audience listened attentively to every word that fell from his lips.

He compared the cries of children to those of animals, and predicted the futures of the young ones therefrom. The expression of emotion, he said, should begin at the eye, travel next to the face, then to the arm, and lastly the body should be moved. As an illustration, he showed how ludicrous the salutation: "My God! How glad I am to see you!" would sound when uttered by a man with his eyes half shut and his face devoid of expression. He had seen many novices with faces like figure-heads, but bodies like wind-mills. The old artist was different. He never moved a finger till the expression of the emotion he was portraying clearly called for it. In the expression of great passion there should always follow each other contraction, expansion, or explosion, and then prostration. You contract your brows, your head sinks in deep thought, you fold your arms. Suddenly you explode! You can no longer keep in your violent fury. You fume, you rave. Following this outburst you are limp, utterly exhausted. When the playwright, in constructing a play, failed to follow the expression with the prostration, he was not writing either understandingly, correctly, or with truth to nature.

At the conclusion of Mr. Mackaye's address, that gentleman excused himself, and left for Boston, where he is rehearsing the play of Colonel Tom for Nat Goodwin.

The doors leading into the apartments of Regis Senac, the fencing master, were then thrown open, revealing a table laden with viands, which were served by Terhune, the caterer. After the company had feasted, they listened to songs by Celie Ellis, of the Gondoliers company, and Addie Cora Reed, and recitations by J. B. Roberts, the old-time tragedian, and A. Miner Griswold, "The Fat Contributor."

Among those present were F. F. Mackay, William Ormond, James O. Barrows, Joseph Wheelock, Frank M. Burbeck, Fritz Williams, and Mr. and Mrs. Charles Walcot, J. B. Roberts, Arthur C. Moreland, Harry S. Blake, John Dillon, Thomas Q. Seabrook, J. J. Spies, Elvia Croix, Daniel Frohman, Beatrice Lieb, Mrs. E. L. Fernandez, Bijou Fernandez, Nanette Comstock, Lillian Thompson, Mrs. Stevens, Adah Richmond, Louis Hendricks, Mr. and Mrs. Lester S. Gurney, Fred Hooker, Frederick Paulding, Thomas McGrath, Mrs. F. M. Kendrick, Mr. and Mrs. H. D. Byers, Mr. and Mrs. Will Sands, Mr. and Mrs. Will Spencer, John Archer, B. F. Horning, R. J. Dillon, Oscar Eagle, Mr. Walton, J. B. Roberts, Charles T. Vincent, Susie Russell, Mr. and Mrs. Charles Bradshaw, Leon Moran, the artist; Percy Hunting, Sadley Brown, M. J. Jordan, Joseph Adelman, John Paul, Alberta Gallatin, Lillian Richardson, Mr. and Mrs. Joseph Arthur, Mr. and Mrs. Edwin Knowles, Mr. and Mrs. William P. Owen, Dora Goldthwaite, Joseph A. Wilkes, Charles Herman, Dr. Colin McDougall, and Robert Griffin.

THE FRENCHMEN QUARREL.

The attempt to establish a French company in this city seems hardly likely to be crowned with success. Strife has broken out among the French players with the result that they are now divided into two distinct and fiercely antagonistic camps.

The original organizer of the Theatre Franco-Américain, G. Templé, had a quarrel with M. Salvador, his treasurer, concerning the latter's accounts, and M. Salvador was politely requested to resign.

Immediately following his resignation M. Salvador proceeded to organize another company under the title of Société Dramatique Franco-Américaine. Learning that the rival company proposed giving a representation of Le Gendre de M. Poirier at Turn Hall on Jan. 9, M. Salvador rented the Berkeley Lyceum and announces a performance of Labiche's La Grammaire for to-night (Wednesday.)

This rupture is deeply regretted by the French residents here, for it is generally believed by them that it will prove a fatal blow to their hopes of establishing a French theatre.

MANAGER HICKEY of the Kensington Theatre, Philadelphia, has engaged D. H. Sherwood, late manager of Jacobs' Lyceum Theatre, Brooklyn, to supersede John W. Hart.

GOSSIP OF THE TOWN.

HAL REID has left Agnes Herndon's company.

FRANK MCKEE has decided to close the tour of Mankind in a couple of weeks.

DANIEL FROHMAN says that The Charity Ball will run through the entire season at the Lyceum.

E. H. SOTHERN played the banner week in Boston last week, which was his second in that city.

HENRY C. DE MILLE and David Belasco started South on Monday to commence work on their next play.

THE different Shenandoah companies now on the road give engagements to one hundred and sixty players.

THE BELLS OF HASLEMERE company will be withdrawn at the close of its Philadelphia engagement next week.

ON New Year's eve Thomas E. Shea entertained his company and several friends at a champagne supper.

THE Birmingham, Ala., *Age-Herald* speaks in eulogistic terms of Kate Chesley, who is a member of Roland Reed's company. She is both capable and pretty.

IT is is said that James Nolan, for many years a member of the Boston Museum stock, has been sent to an insane asylum. His dementia is pronounced incurable.

DURING a performance by amateurs of The Blue and the Grey, at Canajoharie, N. Y., last Wednesday night, one of the company was shot in the head and blinded.

MLLE. RHEA introduced the first Empress of the French to the grip last week. Josephine quickly rallied, however, and continues to give performances that are liberally commended.

THE principals of the new De Wolf Hopper Opera company comprise Marion Manola, Lillie Grubb, Herbert Stanley, Thomas Q. Seabrook, Josephine Knapp, Herbert Cripps and Alfred Kline.

THE receipts for the two performances on Christmas day at the New Orleans Academy of Music are said to have been $1,492.50. The Gladiator, with Robert Downing in the title role, was the bill.

HENRY E. ABBEY has found bitter disappointment in the business of the London Gaiety company at the Broadway. The party and the queer burlesque Faust Up to Date have both fallen flat.

SAMUEL FRENCH has protested against the introduction of "gags" in Robertson's play of Caste as presented at Charles Wyndham's theatre, and the actors are reported to be indignant at the interference.

THE four weeks' performance of Italian opera at the Auditorium, Chicago, which ended last Saturday night, is said to have resulted in receipts of $232,954. At no performance were there less than 3,000 people present.

THE artists at work on the scenery for The Prince and Pauper are Matt Morgan, Gaspard Maeder, Frank King, Homer P. Emmons and John Schaeffer. The production in this city will take place at the Broadway Theatre on the 20th inst.

MICHAEL LYNCH, a jockey belonging to The County Fair company, was seriously injured by a horse falling on him while he was leading the animal to the Union Square Theatre, on last Friday evening. He was taken to the New York Hospital.

AFTER DARK played at the Bijou Theatre, Pittsburg, last week to receipts of $7,929, which was the largest amount ever in the house at the regular prices, while it also marked the biggest receipts that the company had ever played to.

WILLIAM GILLETTE'S new comedy has been completed by him, and is to be produced in the Spring. It requires a cast of sixteen people, the male members having the stronger parts. In the meantime Mr. Gillette is preparing for a short tour in The Private Secretary.

THERE was quite an alarm caused at Niblo's Garden during the performance of Kajanka on Saturday afternoon, by a loud explosion, the result of an accident to the calcium light apparatus. The frightened ones in the audience were quieted, however, before any harm had been done.

HELD BY THE ENEMY has just concluded its fifth engagement in Chicago this season, and is already booked for six weeks there next season. In the meantime the extra company that has been playing the piece, has, it is said, rolled up a profit on its tour of three months, of over $12,000.

NESTOR LENNON of The Exiles company reported to the police last week the loss of a diamond pin, gold watch and chain and $90 in money, stolen from his dressing-room in the Amphion Theatre, Williamsburg, by his valet, a man named George Burrell. The latter has not yet been arrested.

D'OYLY CARTE'S new opera company, which produced The Gondoliers at the Park Theatre last night arrived from England on Saturday last on the *Fulda*. There were fifty-two people under the management of Herbert Brooke, Mr. Carte's representative, and all of them reported well and in good trim for work. Included among them were George Temple, Arthur Marcel, J. A. Muir, Richard Clarke, D. Burrington, Esther Palliser and Agnes Macfarlane. But few of these are known even by name in this city.

THE "New York Clipper Annual" for 1890 has appeared. Its theatrical chronology for the year just closed is salient and accurate, forming a handy, compact and valuable reference for dramatic writers and others. It would be a capital idea for the *Clipper* to reprint its chronological record for the past ten years in one volume, with a complete index. The want of such a compendium is frequently felt. The Annual for 1890 contains, besides the feature mentioned, a dramatic and musical necrology, and, in brief compass, a vast quantity of matter of particular moment to those interested in sports of all descriptions.

GUS WILLIAMS has sent his usual affectionate New Year souvenir card to his friends. It represents Father Time, attired as a Fifth Avenue exquisite, sitting on a wreck of empty champagne bottles labeled 1889. In his right hand is the proverbial scythe and in his left a brimmer of "fizz," on which is inscribed "Father Time opens a new bottle."

JACOB LITT has purchased a piece of property on Sixth and St. Peter Streets, St. Paul, where he intends erecting a huge and handsome opera house. The auditorium of the new structure is to cost, exclusive of furnishings, $100,000. The opening of the new building will most probably be inaugurated with a twelve weeks' season of opera, to begin on June 2.

MARIE WAINWRIGHT will be managed next season and the remainder of this by Julian Magnus, who has been acting as advance agent of the company. Mr. Magnus is competent and experienced and probably no man better suited for the position could possibly have been found in the ranks of the profession.

CHARLES OSGOOD writes: "That THE MIRROR'S kind mention of my being 'at liberty' in your last issue has done me great good, may best be judged from the fact that out of numerous offers received through that medium I have accepted one from Daniel Sully and joined his Conroy the Tailor company as advance representative for the rest of the season."

THE Madison Square Garden company has issued a first lien upon the block bounded by Madison and Fourth Avenues and Twenty-sixth and Twenty-seventh Streets, in the shape of $1,250,000 worth of first mortgage five per cent. 30-year gold bonds due 1919, with the Mercantile Trust company as trustee. These bonds are now being offered for sale at 108¼ and accrued interest.

J. K. EMMET gave his company a very pleasant little New Year's reception on board the steamboat, while going from Portsmouth, Ohio, to Maysville, Ky. It was very late at night, and all that the actor, in spite of his wealth, could command for his people was fried fish and St. Julien claret. The refreshment was relished, however, and the entire company pledged the comedian's health in the ruby liquid.

THE following people have been engaged to support Letitia Aldrich in Miss Seawell's play, Maid Marian, which is to have its first production at the National Theatre, on Thursday afternoon: William F. Clifton, W. F. Burroughs, Charles Jehlinger, Sedley Brown, Ed. Clifford, John A. Holland, Mrs. Sol Smith, Mrs. Ed. Clifford, Mrs. Marie Madison and Lillian Anderson. The company and production are under the direction of Gustave Frohman.

HE, SHE, HIM, HER opened in New Orleans to the capacity of the theatre. On Monday and Tuesday there was the usual drop, but on Wednesday, Christmas day, money was refused at both performances and the rest of the week was exceptionally large, showing conclusively that the company and play made a decided hit. The local press pronounce it one of the brightest and cleanest of the farce comedies.

A PANIC was happily averted last week at Harris' Theatre, Pittsburg, during a performance of Dot, by the presence of mind of Florence Bindley. The second act had barely commenced when someone raised a cry of fire and a wild stampede toward the doors followed. Miss Bindley, who was on the stage, took in the situation at a glance. She told the musical director to play her a dance, and the diverted spectators were easily prevailed upon to resume their seats.

LAST week Sara Bernhardt appeared at Paris in Joan of Arc. Jules Barbier's historical drama is in three parts and six tableaux, with choral and orchestra score by Charles Gounod. The scenic effects are said to be superb, and Gounod's music impressive to a degree. Sara's acting as the Pucelle excited enthusiasm. Her dresses were magnificent and archeologically correct. All the Paris journals are unanimous in pronouncing the production a triumph.

WHEN Richard Mansfield leased the London Globe Theatre last year, the County Council served him with a notice to make a number of expensive changes in the building, including new exits, etc. In spite of the precedent he refused to comply, holding that the owner and not the lessee was responsible. The matter then went into the courts. News comes that Mr. Mansfield's position has been considered by the Council, which has withdrawn from the litigation.

IN the recent accident on the Chesapeake and Ohio Railway the Charles A. Gardner company suffered severely. Several members of the company were injured, especially William M. Dell, who sustained a compound fracture of the thigh, and Gustave H. Kline, who had his leg and three ribs broken. Both men were removed to St. Luke's Hospital, Richmond, Va., where, according to late reports, they are doing well.

ONE of the features of the coming week will be the first presentation in New York of the spectacular extravaganza, Bluebeard, Jr., or Fatima and the Fairy on Monday night at Niblo's. Clay M. Greene, who wrote the book has, it is said, done some clever work in his treatment of the family story, and the scenic surroundings and costuming have been carefully looked after. We are informed that it requires over two hundred persons to give a performance of Bluebeard, Jr. The ballets are led by Clara Qualtz, Madaline Morand and William Martini. In the cast are Edith Murilla, Topsy Venn, Kate Uart, Alice Johnson, Babette Rodney, Mattie Homby, Homie Weldon and Rose French. The business interests of the company are looked after by Wemyss Henderson. The terpsichorean novelty which will probably find most favor with the New Yorkers is the devertissement by some forty little ones entitled The Children's Heroes, and The Old Woman Who Lives in a Shoe, with Her Children.

THE ACTRESSES' CORNER.

SOME GOOD-BYES.

There are so many of them in this business! A letter lies on the table before me. A line in it says: "Ned Rand died last week; had you heard it?"

When I first read that I sat and stared at it as if a ghost were pointing. Poor Ned—dear Ned! And then, with face in my hands, I thought of when I had said good-bye to him.

He was leaving the company suddenly to take a better engagement in New York. At four o'clock in the morning he rapped on my door.

"Dear old girl, forgive me for bothering you, but I do want to say good-bye," he said from the other side as, half frightened, I called out, "What is it?"

I gathered my hair together with a hasty hair-pin, slipped into my long coat, pulling my gown about my throat, collar-wise, above the fur, and still half-asleep opened the door.

"You are awfully good, but you always were," said Ned, and to my horror I noticed a choke in his voice. The hotel hall was almost pitch dark except for the grey light that fell on Ned from my room windows. The boy looked pale—the grey light probably. He put his bag down and took both my hands with both of his. Then instead of saying good-bye he laughed, looking at me earnestly, and said: "Polly you look awful pretty when your hair isn't combed." I rejoiced, as a girl will even in a supreme moment, that I hadn't been caught in curl papers.

Meanwhile Ned went on, with sudden huskiness: "I—I wish it wasn't against your rules to kiss a fellow—it wouldn't hurt you and it would do me lots of good. There! Don't say anything; I knew you wouldn't. I suppose, as I am going away, I may kiss *you*—funny girl, Polly! Don't, don't forget me. It's not 'good-bye'; it's just 'so long.' I shall see you again; we will meet on the road. People always do." Then, from further down the hall, he called back: "If you ever feel sorry about not doing what I asked, just send for me. I'll come back from anywhere, you know. Good-bye."

To be sure I never "felt sorry," but now, with that line, "Ned Rand died last week" before me, the time comes up and the grey look on the boy's face as he turned, saying, "I'll come back from anywhere, you know."

The mood this puts me into recalls good-bye after good-bye.

I remember the night I was to take the train after the performance. I was breaking a business connection that had lasted two or three seasons and it seemed as if my heart was breaking too. Nobody in the company cared that I was going—nobody thought I cared.

As the curtain fell on the last act, I crossed the stage to Nell, shook hands, said a hasty "God bless you—good-bye!" and then ran down the hall to rush into my things. I felt perfectly stony. It was an awful pull to leave Nell; a worse one to feel she did not care. Just as I was tying myself into my veil there came a rush and a frou-frou of skirts down the hall, and into the room burst Nell, her last-act dress half on, her first-act cloak about her, her eyes wide, frightened and full of tears.

"Oh, Polly, Polly!" she cried. "Good-bye. I couldn't get away before. Oh, good-bye—good-bye."

I gave a big sob and held her close to me for just the one half moment that was left to me, and the next instant was tearing up the hall wondering if I had lost the train, and in all the haste noting that the perfume of her cloak was still about me and that her tears were on my cheeks.

Dear Nell; God bless her! I wonder where she is?

Another time. A crowd about me; every one enthusiastically sorry, as people are when they don't care very much; one pair of eyes, steady and earnest on me all the time. Well, well, well. What could I do? A man never has any sense.

He said, in the midst of all the noise and hand-shakings: "May I write? May I come?" Idiot! Why didn't he say it before, if he was going to? How could I answer with all those people about, except as I did, shortly and crossly: "If you *want* to——" Then came good-bye all around again, and when I met his eyes, steady and sullen now, I knew that I had done it, and that his good-bye meant a parting. They all went to the carriage with me and every one, but just that one, felt sure of "seeing me again some time." And that one only I cared to see. In the carriage I plunged my head down in a corner and sobbed.

Since a woman is not blessed with the power of saying what she wants to say when she really wants to say something, why isn't a man endowed with intelligence enough to know what she wants to say when she doesn't say it, instead of freezing up and making it impossible for her to say it at all?

That isn't so complicated but that every one of you goes back in your mind to some "good-bye" that left you feeling about as I did in that heart-broken ride to the dépôt.

Here is another good-bye that you will remember. On the stage—the last night of the season. Of a sudden, some one of the old familiar lines of the piece leaps into new and heart-wrenching significance. A gasping pause breaks in between it and the next words. You two stare at each other, utterly alone together for one spellbound instant. Then, while meantime neither the audience nor the people on the stage have noticed anything, the glare of the footlights comes back and you hear your own voices going on with the play. The instant is over, and safely, but you feel weak and frightened and you wonder how you shall live the days and months to come.

Still another good-bye I think you will remember. It is evening—a warm, misty evening. The moonlight makes the mist a silvery film in the air. You are being driven into town to catch your train. The country road is deserted and you both feel quiet. The Summer is over. You two people have been together a great deal; you have asked no questions of each other nor yourselves. Now, one by one, words fail. Prssently, silence settles down—silence in a little while charged with heart thought of each. You dare hardly breath. Is this the end, or—or only the beginning?

If he turns now and speaks what is on his lips, what shall you say? With your breath catching as it comes you realize that if he turns and speaks your work before you may seem not worth while, the end to be attained utterly worthless, the effort useless. If he does not, you know it will mean that the time to give up your life as your own is not yet.

While you wait you are deadly afraid. Meanwhile the silence throbs heavily. Your face is bent down and you are leaning forward, your hands wrung tight together No woman who for years has felt herself free can be less than frightened when in a sudden instant she realizes that perhaps a bidding she must obey is about to come.

Then the instant is passed, and safely. You turn with a big sigh of relief and face him. He is white and haggard looking. As for you, you feel inclined to shout on the spot—and to think you could have been so panic stricken a moment before!

When good-bye at the depot comes he says hoarsely: "Of what were you thinking?" You laugh, making answer, "My thought was yours." Whereat his eyes leap and he cries: "Tell me; tell me!" But the instant is over, and safely. He cannot command more and you need not answer.

"Good-bye" say you, and you put the time down in your mind as a "close call," and remember the "good-bye."

Another and a different good-bye comes to me. I had said a good many that day, and had left this one to the last because it was hard to face. The child bounded to me as usual when I entered.

"He does not forget me," said I to the mother.

"No," she answered, "we show him your picture every day."

I tried to pretend I didn't care much. It helps one to pretend that way. I talked to the mother and played with the other children, but my eyes could not leave Bennie's yellow hair. The time came to go, and kneeling on the carpet I called the child to me. His blue eyes darkened gravely. How the beauty of a child one loves goes through one's heart like pain!

"Listen, dear," I said, "don't be frightened, sweetheart, because sister Polly looks so serious. It's nothing very dreadful. Tell me, dear, whom do you love?"

"Mama and papa and——" looking guiltily at the brothers playing about the floor, "and sister Polly."

I put my head down on the child's shoulder and cried. At once Bennie set up a wild howl of distress, dear little one, without an idea in his baby brain why he should cry.

I had made such a failure of my good-bye to him that when he was quieted I hardly dared speak to him again. In the end I put out my hand. "Shake hands, old fellow. Be good to mamma when I am away, and remember me. Ah, little one! Try to understand it—I am going away, dear. When I come back you will be a big boy. You will have forgotten me. It's very hard to think of, dear; that's why I cry."

I raised the baby lips, the bright curls, the pretty throat with its warm creases, the wee pink hands that were sticky with jam, and the tiny boots that covered his restless feet, and then because he fretted to get at the new toy I had brought him let him go—let him go as if for ever, and bolted.

There is something terrible in the pain of the love one gives a child. I can express it so poorly! One can never bring knowledge of it into the baby eyes. One dare not hold the little form too closely even, or the dear life is crushed out.

"Good-bye," called Bennie, prompted by mamma, and "Good-bye," I answered, looking up to see him hanging over the top floor railings, his toes peeping between the bannisters, his toss of hair brightened by the light from the stained window above, and the dear little face aglow with laughter.

Dear little face! Shall I ever see it again? Crying once more. There! I had better come to the last good bye—the one to you.

POLLY.

PECCAVI!

TO ——.

Peccavi, peccavi! But mine the pain,
And I cannot bear it here in my heart,
I who have wounded but never bled,
I who have listened but never said,
I who have known nor pity nor dread,
Sicken and faint at my own blood's red.
I and suffering have no part;
I cannot bear it, here in my heart.

Peccavi, peccavi! The cup I drain!
Mine the ache, the anguish the strain,
And I cannot bear it. I cry and start;
Dear, let me say it, as one would pray;
Pity me, pardon me! Turn not away!
Look at me, lean to me! Love, let me stay!
Thou whom I stabbed with steel-steady eyes,
Forgive me and love me, my own heart dies.
Suffering, suffering, mine thou art,
And I will not bear it, here in my heart.
Peccavi, peccavi! And I am slain—
Peccavi, peccavi!—I cry in vain!

E. V. S.

WAS FALSTAFF A COWARD?

"Now, Hal, what time o' day is it, lad?" These are the first words spoken by one of the greatest creations of Shakespeare's brain—Falstaff. How can one begin to describe this marvelous man? He is a curious mixture of vices and virtues. His failings, if they can be enumerated, are drunkenness, gluttony, lying, loose living, sponging and cowardice; his good points are his wit, generosity, good temper, strong affections and (at times) unselfishness, to which I may add bravery, or rather indifference to danger, which is an equivalent. Brave he naturally was when a youth, but age and increasing avoirdupois had brought on an indifference to any unnecessary display of heroism. "The better part of valor is discretion" is his motto and one that he thoroughly acts up to. "Honor," he says, "is a mere 'scutcheon," and he preferred life, even at a sacrifice of a little of the above-mentioned article.

There is a general impression among the public in general, and some critics in particular, that Falstaff, as he is depicted in Henry IV., was an arrant coward. Such is not the idea Shakespeare intended to convey of the man—at least, not to me—which I will endeavor to prove by a few of the dangerous incidents he figured in.

After robbing the pilgrims on their way to Canterbury, when he is set upon by Prince Henry and Poins, he only runs when Bardolph, Gadshill and the rest of his companions have bolted. Of course he tells innumerable lies about the affair; but then exaggeration was Falstaff's *forte*, and I think it was purely from a spirit of deviltry that he did so. As soon as he learns that the money is safe among them he recks little of his good name. "Clap to the door, hostess;" "Watch to-night, pray to-morrow." He is a reveler again, and when the same woman rushes in with the information that the sheriff, with a monstrous watch, is at the door, although he must know his neck to be in imminent danger, he sings out to Hal, "Play out the play!" When the sheriff comes in to search the house he retires behind the arras, and immediately, in the face of this danger falls fast asleep. I wonder how many of us would have done so under the same circumstances?

Again, at the battle near Shrewsbury, does he not prove to us his indifference to hard knocks? Has he not, when Prince Henry finds him standing still, led his men to the thick of the fray, when out of three-hundred-and-fifty only three remain alive, cripples to beg for the rest of life? Does this seem like cowardice? He also, in the same battle, hands the Prince a bottle of sack when he (the Prince) asks him for the loan of his sword. His falling down before Douglass may be attributed to his great girth, which would not permit a lengthened duel with an opponent who was in no way incapaciated by adipose tissue. Therefore, after a pass or two he falls down as though dead. I question very much whether it did not take more courage to lie still while swords were slashing and poking about in close proximity to his person than it would for him to have continued his passage at arms with Douglass, had his physique allowed him. And in the second part of Henry IV. does not Shallow refer to his breaking Scrogan's head at the court gate when he (Falstaff) was only a youth?

Would "Coleville of the dale" have surrendered himself so easily to Falstaff had he not had some name as a man of war? Who, in the face of all these facts, could say Falstaff was a coward? He certainly, (as we find him in the sere and yellow leaf), would not fight unless obliged to, but when danger cropped up he never showed the white feather—*ergo*, he was no coward.

His wit was something fabulous, seething and bubbling all through the play, flashing, sparkling and lighting up the grave passages of this magnificent historical comedy. Words cannot describe the flights of imagination he soared to. Trying by a mere conglomeration of words to describe his wit, would be like a man trying by his puny efforts to sweep back a rising tide of the Atlantic ocean. Shakespeare alone, who created, could decribe him.

What a wily rascal he is, too, and how cunning of fence! When the Prince and Poins confront him, after he has been making fun of these worthies to Doll Tearsheet, Poins knowing Falstaff's strong point, tells Hal to take him at the heat or he (Falstaff) would turn all to merriment. Does he not by that sublime subtlety of his own creep out by saying: "No abuse Hal, no abuse Ned. I dispraised him before the wicked, that the wicked might not fall in love with him." His picking out the soldiers in Shallow's Garden is a capital scene, one I love to read over and over again; and how he relishes the excuses of the poor wretches before him and gives play to his great genius! "Fore God, a likely fellow! Come prick me Bullcalf till he roar again." Mark how the old rogue changes his tactics when Bardolph whispers of the Pond offered.

He is generous to a fault; besides the unfortunate Bardolph he has Pistol, Nym, and a host of followers for years, and we find him offering Doll Tearsheet a kirtle and cap of her own choice, on the strength of his receiving money in a few days. He loses his old associates. After vowing vengeance against Poins for removing his horse, when the opportunity comes, "Now cannot I strike him if I were to be hanged,' springs from his lips. "The rascal hath given me medicines to make me love him!"

He loved the young Prince better than he loved himself, and rushes to congratulate him at the coronation scene, but is met with a cruel snub. "Fall to thy prayers, old man, I know thee not," was Falstaff's death-knell, although his pride would not admit it to Shallow.

We hear no more of him until, as Mrs. Quickly pathetically describes it, he passed away quietly as any christian child. "A' parted even between twelve and one, e'en at the turning of the tide."

Poor, untutored, wretched, Bardolph! What a mighty eulogy burst from thy lips on hearing of Falstaff's death! "Would I were with him whereso'er he is, whether in heaven or in hell!" This from such a lowly creature, almost touches the bounds of eloquence, and proves that he at least was grateful to the master that had clothed and fed him "any time three and thirty year."

Go thy ways, old Jack; thou in thy unselfishness hast made fun for others! When sick at heart thyself thou hast been "gorded at" by all men; thou hast "babbled o' green fields" and gone thy way, but thou hast still a fast friend in

BERTMORE.

THE MINSTREL'S SEVEN AGES.

Shakespeare tells us seven years constitute of life a span;
There are seven ages also in the life of minstrel man.
First, the boy who fills the buckets for a pass to see the "show,"
Ragged urchin, shoeless, hatless, in our way where ere we go.
Next we find him selling song-books, yelling out his lungs with force,
Tries to drown the singers' voices, till they all are laid up hoarse.
Next the "props" he wields in earnest, learns the cornet for to play,
Then he gets his maiden salary—if there is a salary day.
Dexterous bills for "props" he'll fix, that fill up a score of pages;
These are days he tries managers' souls in the minstrel's seven ages.
Next the song-and-dance he "tackles;" always calls his shoe his "vamp,"
Hat is "lid" and ear is "sail," foot is "wheel" and eye is "lamp;"
Sports a rhinestone in his necktie, no matter what the stage is—
These are the days he makes his "bluffs," in the minstrel's seven ages,
Then at last the "end" he tackles, first the inside then the out,
Salary gradually increasing, and he knows what he's about,
'Gag's' that he's originating (?) though they're older than the flood,
Others use, and loud he "hollers" they are stealing his life's blood.
Next, the prosperous manager is he, nightly turning crowds away,
Drives fast horses, dines on courses, and at "faro" high he'll play;
Dresses flashy, slightly "mashy," lives by easiest of stages,
These are the happiest days of all in the minstrel's seven ages.
Last of all, Time has outgrown him—he is far behind the age;
Boys hand round subscription-papers for this "relic" of the stage.
Now that fortune's frowned upon him, by gone friends have swiftly flown;
Empty pockets, sunken sockets, penniless, he's left alone.
Still retains his "alum" cluster; moustache dyed, and trowsers frayed;
Tells of how the business shattered, when they cut the street parade;
Sighs at someone's mild referring to the days of long ago,
Longs for Unsworth's good old stump speech, or an "essence" with the show.
Tottering goes he to his lodgings, broken-hearted at his fate,
Cannot understand the public, why its taste should vitiate;
Dreams of Bryant, Buckley, Christy, and the past's great sages—
These are the last, the bitterest days, in the minstrel's seven ages.

GEORGE THATCHER.

THE HANDGLASS.

ANGELICE: "I want you to promise something for the New Year, Adelbert."

ADELBERT (*growing pale*)—"To give up smoking?"

ANGELICE: "No, Adelbert; but to smoke some other brand."

† † †

A DOWN-TOWN museum is said to have secured the man who read President Harrison's message through.

† † †

A MAN'S life was attempted with a loaded revolver a few days ago and was saved through the agency of a New York *Herald*, which he carried in his inside pocket. The bullet struck the padded sheet and glanced off harmlessly. It has since been discovered that the Personal Intelligence column was folded on the outside."

† † †

AFTER THE HOLIDAYS.

AND the young man went and sat him down outside the city gates, in the sackcloth and the ash, and he beat upon his breast and smote him sore upon his hard Seventh Regiment cheek, and lifted up his voice and cried, saying: "Woe is me, and alack! Oddsbounds, herscoks, and by me halidome! For I have wasted my substance on the lacivious lorgnette and the back-action bonbonneire. On the candied violet and the manicure set have I spent my all, yea, even to the last blooming red; and when I would seek surcease in the cocktail that is called Manhattan, lo! the caitiff slave upon the corner will not hang it up!"

† † †

A NEW YORK detective is reported to have caught the influenza, and the dicky-bird is busily engaged in putting a large and beautiful nick in the proverbial post.

† † †

AN exchange says: "Bandmann is getting very far West." He can't get too far West to suit us.

† † †

HERMAN MERIVALE, poet and dramatist, has discovered that the word "masher" is derived from a Roumanian term, "masha," meaning "fascination of the eye." This is probably why the Upper Broadway variety sport the single eyeglass.

† † †

"STUBS" Hennessy, the gentlemanly real burgler of the Stowaway company, is writing a book, "The Memoirs of a Safe-Blower." The profession is waiting with breathless interest for the advance sheets.

† † †

IT is said that Marie Van Zandt took her first singing lesson from her pet bird. This is what the elder Weller would call "a wery pretty sentiment," but statistics go to prove that the prima donna of our times has no special use for pet birds, unless, perhaps, they be reed birds.

† † †

A SONG.

Sing me no song of love and home,
Or wondrous beauty bright;
Tell me no tale of hope and joy,
For I am sad to-night.

Nay! rather choose a subbing strain,
And croon it low to me;
Sing me that song of songs, of him
Who dived into the sea!

† † †

WHO was the first deadhead mentioned in history? Joseph. Didn't his brothers put him in the pit for nothing?

† † †

THIS is about the time of the year when various attractions that set out with a flourish of trumpets and great rejoicing are "coming in" from different points throughout the country, and aspiring young actors, who started at the beginning of the season to revolutionize the "stoyge," are making brilliant records as sprinters, along the country railroad tracks.

VICE VERSA.

The Washington *Post* is of a jealous disposition. It doesn't want to admit that actors can write better than writers can act. THE MIRROR appreciates this loyalty to one of its professions, but it is not convinced. If the *Post* had said that journalists would make better astronomers than actors would make, or something like that, we should be inclined to agree with it. But we cannot admit the truth of a wild proposition that has never been practically demonstrated.

Actors show their literary skill most brilliantly every year in the Christmas MIRRORS. It isn't open to question. But the journalists haven't yet given us a taste of their aptitude for the stage. Maybe they have not had the chance. If the Press Club would give a performance for the benefit of the Actors' Fund, casting the dramatic critics of the dailies for all the parts, the interesting question could be settled once and for all. Of course, the actors should be selected to write the criticisms.

Here is part of what the *Post* has to say on the subject of which we are writing:

"It is quite the fashion nowadays for actors to write for the papers. Every now and then some Sunday newspaper or some special number of a periodical contains contributions from the pens of our most eminent actors and actresses. Especially was the Christmas number of THE DRAMATIC MIRROR noticeable on account of this feature, for it elicited from many paragraphists the remark that our actors write better than our writers could act.

"That we have many graceful actors and actresses who write well cannot be gainsaid, but how do the paragraphists know that our newspaper men cannot act? We believe that if the two professions were to swap—the newspaper men to do the acting and the actors to do the newspaper writing—journalism would suffer as much as, if not more than, the stage by the change. It is not our purpose to belittle any other profession or to underrate the personnel of any other profession, but we must say the one to which we have the honor to belong is a great and noble profession, requiring and possessing men of unbounded versatility, of quick preceptions, true artistic instincts, deep insight into human character, and alert readiness to set quickly in motion any of their many various talents.

"We believe, in short, that there are more journalists who can act well than actors who can do good journalistic work. Indeed, we could sit here and even with our limited acquaintance among journalists, name hundreds of them who would be eminent upon the stage should they ever appear there."

GLEANINGS.

SAM REED left the Zig-Zag company on Saturday night at St. Louis.

A DARK SECRET played to $6,300 at the National Theatre, Philadelphia, last week.

THOMAS Q. SEABROOKE has been engaged for John Stetson's Gondoliers company.

JOSEPH FRANKEL has been engaged for the Chicago production of The Gondoliers.

EMILE ZOLA'S next novel will treat of the French ballet girl and her life behind the wings of the Parisian theatres.

MARIE WAINWRIGHT has placed the booking of her route in the hands of Klaw and Erlanger.

CAPTAIN FRACASSA, the new opera by Rudolph Dellinger, was successfully produced by the McCaull Opera company at the Chicago Opera House, Chicago, last week.

HANDS ACROSS THE SEA, which Charles B. Jefferson is now personally managing, is reported to be doing a splendid business in New England.

THE full company for the production of Pine Meadow, which may be rechristened A Long Lane at the Fourteenth Street Theatre on March 31, has been engaged.

MISS ANDERSON'S managers states that she will surely come to America next season. Miss Anderson herself is reported to have said just the opposite.

GUS PITOU is making very elaborate preparations for the production of The Corsican Brothers with Robert Mantell in the dual role at the Fourteenth Street Theatre next week.

THE chorus for the Chicago Opera House production of The Gondoliers, which opens at the Opera House on Feb. 3 for a run of five weeks, will leave this city on next Sunday night, the principals following a week later.

FRED. SOLOMON has written a new musical piece for Koster and Bial. It is entitled Prince Marigold's Reception and introduces a score of girls dressed up to represent the different European nations and to give the national songs and dances.

HELEN BLYTHE, who was so ill with mountain fever in California that she had to lay off for two weeks has now entirely recovered. Her play of Mother's Love is expected to be quite a success and time for it is being booked now for next season.

HENRY BUCHANAN, a member of the Buchanan Comedy company, was murdered at Stanberry, Mo., last Saturday night. A man named Wallace has been arrested on the charge of poisoning and robbing him, and circumstances point strongly to his guilt.

GEORGE H. ADAMS was recently presented at Atlanta, Ga., with a valuable hunting dog, the gift of a well-known citizen of that city. The presentation was made by Manager Jules S. Kusel, and the comedian responded appropriately.

THE Museum at Stratford-on-Avon has just received an addition to its valuable collection of Shakespearean relics in the form of a low, round table, standing on one short pillar with three claws. This curiosity was purchased from Lloyd Chadwick of Warwick.

MRS. SOL SMITH is so ill with an attack of the grip that she was obliged to give up her engagement to appear in Washington to-morrow (Thursday) afternoon in Maid Marian, in support of Letitita Aldrich. Kathryn Weston has been engaged in her place.

LILLIAN STILLMAN, of The Irish Hearts of Old company, is now recovering from a severe illness, and is confined to her home in Milwaukee. Miss Stillman was called home on account of her mother's falling and breaking an arm, and a few days after she was prostrated herself.

BRISTOW ALDRIDGE writes that The Wages of Sin company has had a satisfactory season thus far, and that they have paid salaries regularly and every other expense. The company laid off Christmas eve for the first time this season, but each member received a full week's salary.

T. HENRY FRENCH has sold My Jack at a handsome profit to another manager, the sale to take effect on August 1. He has also arranged to produce Master and Man now running with great success at the Princess Theatre, London, at the Grand Opera House, Washington's Birthday week.

H. S. TAYLOR is now personally managing the tour of A Dark Secret company.

JOSEPH WHEELOCK will produce John Brougham's O'Donnell's Mission under the management of Harry W. Sewell at the Chestnut Street Theatre, Philadelphia, on the 27th inst. Among the people engaged are Stella Boniface, Harry Weaver, Joseph Wheelock, Jr., Kathryn Weston and Harry Tansey.

AMONG the rumors in theatrical circles yesterday was one to the effect that the force of Richard Mansfield's company was to be still further reduced next Saturday night. No confirmation of this report could be obtained at Palmer's Theatre, however, where it was said that Richard III. was running along to very satisfactory business.

MRS. LOUISA J. BIDWELL, the widow of David Bidwell, the New Orleans manager, will manage the Academy of Music with Klaw and Erlanger as the New York representatives. She has applied for an order of court to sell the St. Charles Theatre, the Old Drury of New Orleans, at auction. The theatre originally cost $246,000.

AN entertainment organized by the Press Club committee will be given to-morrow (Thursday) afternoon at the Star Theatre, in aid of the Horace Greely Statue Fund. Bill Nye and James Whitcomb Reilly have volunteered their services and a large attendance is expected. Newspaper men can obtain admission for one dollar on presentation of their cards.

W. C. DONALDSON, who is playing Badger in E. M. Gardiner's Streets of New York company, was presented with a gold-headed umbrella at Paducah, Ky., on Christmas evening, by Manager Gardiner. The handle bears this inscription: "W. C. Donaldson, Christmas, 1889. There's no knowing when it may prove useful." The propriety of this sentiment will not be disputed.

A suit for $2 has been brought by Walter H. Bowers, the manager of the advertising department of *The North American Review*, against E. G. Gilmore, the manager of Niblo's Garden. Mr. Bowers bought two seats for Kajanka and was placed, he claims, where he could see none of the performance. He protested and was ejected. A civil suit for damages may follow.

JAMES A. HERNE states that the meeting of the actors which he had intended calling for the discussion of the Henry George land theory has been unavoidably postponed on account of the numerous pressing business engagements of Henry George, who sails for Australia on Feb. 8. In case Mr. Herne finds it impossible to have the meeting he will answer THE MIRROR'S arguments in its columns.

THE railroad washouts caused by the recent heavy storm in Southern California have delayed the movements of a large number of companies. The Vernona Jarbeau company arrived on hand cars at Los Angeles on the 27th ult., and during the week about half a dozen companies were stalled in that city and could not get away. E. A. Higgins, advance agent of J. S. Murphy, left San Diego on a tug boat. The bridges were swept away.

BETH SOMERVILLE, Little Dorina and Lily Adams, Mrs. Geo. H. Adams and Mrs. Louis R. Maddox late of the Silver King company which under the management of E. H. Macy closed its season Jan. 1, at Decatur, Ill., write that although business did nor prove satisfactory all the salaries were promptly paid, and that nothing could be more courteous and kind than Mr. Macy's behavior as manager.

JAMES A. HERNE'S COMPANY will lay off for about a month after the Windsor Theatre engagement. Time had been booked in a number of one-night stands, but Mr. Herne claims that playing in the smaller towns only eats up whatever profits the big cities may bring in, and that it is worse than useless to do so. While resting he will continue writing his new comedy, in which he is collaborating with Hamlin, Garland and Mrs. Herne.

VERY elaborate preparations are going on at the Broadway Theatre for the presentation of The Prince and the Pauper, and Manager Frank W. Sanger claims that it is one of the best presentations scenically and otherwise that New York has ever seen. Six artists, Matt Morgan, Homer Ewens, Schaefer and Maeder, and the artists of the Lyceum Theatre are hard at work there, while Benson Sherwood and the carpenters of the Lyceum and Broadway Theatres are engaged at the mechanical work.

BEN STERN, with a sigh of relief, has left the Miller Brothers' employ and resigned the glorification of Kajanka to others who may possess a saintly patience, and entered the service of Abbey, Schoeffel and Grau to look after the London Gaiety company. It needs a good deal of looking after, but Mr. Stern is cut out for hard work. In his new position the duties will be no more arduous than before, but the surroundings will probably be more to his taste. Mr. Stern will be heard from next season, by the way.

THE plan for the new People's Theatre, to be erected in Philadelphia at the corner of Kensington Avenue and Cumberland Street, are approaching completion, and the work of construction will soon begin. C. A. Bradenburgh, who has had wide experience as a manager in the Quaker City, will look after the managerial interests of the house. His reputation for successful enterprise in theatrical matters augurs well for the fortunes of the undertaking. Moreover, the house will stand in a thickly-populated section of Philadelphia, where Mr. Bradenburgh believes there is considerable demand for a place of amusement, as none of the down-town houses can be reached by the theatre-goers of this quarter without a long ride. The projectors intend to have the People's Theatre thoroughly equipped with all modern improvements, and announces that the stage will be large enough for the heaviest scenic productions.

GEORGE EDWARDES, the London theatrical manager, has made a new departure. He has engaged Amy Roselle, a well-known legitimate English actress, to do a "turn" every evening at his house, the new Empire Theatre, which is nothing more nor less than a music-hall. This innovation can best be understood when it is stated that it compares with the putting in of half an hour's time at Tony Pastor's Theatre of an actress like Madame Modjeska, Marie Wainwright or Fanny Davenport.

MARSHALL P. WILDER has received a letter from Henry Irving thanking him for the receipt of his book, "People I Have Smiled With." In the course of the letter Mr. Irving says: "You asked me in your letter if you should contradict that story of my being 'sore' with the American press. I do not think any contradiction is necessary, it is so absurd and wicked a fabrication. I never had any reason to be 'sore' or anything but grateful for my welcome in America; but the malicious will ever be the malicious, and fabrications will never cease."

WHILE H. R. Jacobs was recently in Chicago his employés took advantage of his presence among them to testify to their regard for him. The token was a magnificent diamond stud costing about $3,000. The gem was presented to Mr. Jacobs in the Academy, and the event was a jolly one for all concerned. Marcus Jacobs and Will McConnell were the masters of ceremonies on this pleasant occasion. Every one of the employés of Mr Jacobs throughout the country contributed something toward the gift, which sufficiently attests his popularity.

THE 100TH performance of The Seven Ages will take place at the Standard Theatre next Monday night, when a handsome souvenir, consisting of a dual bust of William Shakespeare and Henry E. Dixey, almost a foot and a half high, ingeniously combined by relief copies of the baby and the old man of the production, will be distributed. It is claimed that this will be one of the handsomest and most costly souvenirs ever given away. The sale of seats for the souvenir night will begin on Thursday, and every purchaser of a coupon ticket will receive an order for the souvenir deliverable at the Standard Theatre at their pleasure.

MESSRS. BELASCO and De Mille's new play will open the regular season of Proctor's Twenty-third Street Theatre, on or about Oct. 6, contracts to that effect having been signed on Monday night by Charles Frohman and Messrs. Proctor and Turner. The play will go on for a run and will be played as long as successful, a special company being organized with a possibility of their doing other work, the same as the regular stock companies of the city. The theatre will be directed as usual by Proctor and Turner, while the company will be under the management of Charles Frohman.

ON last Friday afternoon, at the Jefferson Market Police Court, George Evans, an ambitious youth of sixteen Summers, was brought before Justice Hogan for wishing to become an actor. Thomas Evans, a worthy shoemaker, deposed, with tears in the paternal eye, that his son, instead of caring for the soles of his father's customers, spent all his evenings in hanging about theatres and in the daytime in strutting about at home imitating the speech and gestures of the actors. When his grieved parents ventured a few words of mild remonstrance George would tear his hair and shriek: "I want ber-r-lud!" He had also on several occasions made dark threats of "doing" his venerable parents if they dared to cross him in his artistic desires. This young hopeful was very properly awarded by Justice Hogan with opportunity for three months thought in the public house of reflection.

JOSEPH GOMES, the tenor of the Si Perkins company, was accidently shot in the thigh in the threshing-machine scene in the third act of that play in Macon, Ga., on Friday last. The threshing machine is exploded by means of a pistol loaded with a heavy wad, and when it fails a sub-pistol is used by a man behind the machine. On this occasion the sub-pistol had to be brought into requisition, and the man who fired it did not see Mr. Gomes, who was also standing behind the machine. The injured man was taken to the hospital and will be well cared for, Mr. Jones paying all his expenses and also his salary until he is able to rejoin the company. Everybody in the company received presents Christmas and New Year's. Frank Jones, the star, was presented with a gold-headed cane, while Harry Vender, the stage manager, received a gold-headed umbrella and a K. of P. pin. "Pop" Simpson received a handsome silver-headed cane.

THE PILLORY SHOULD BE REVIVED.

Los Angeles, Cal., Herald.

The last number of THE DRAMATIC MIRROR of New York contained some severe strictures on the New York *Herald*, in which the sensational story about the alleged rupture of Booth and Modjeska first appeared, on account, as the *Herald* put it, of "unsentimental and unchivalrous" conduct upon the part of Mr. Booth. The tale was an invention out of whole cloth. THE MIRROR says that the *Herald* discharged the offending reporter, but correctly says that the city editor who permitted the insertion of such a scandalous untruth should have been discharged also, and a rigid rule established insuring decency and reliability in the columns of the *Herald* in the future. The public is so accustomed to such sensational stories, set afloat as advertising dodges by inferior theatrical people, that it was at first disposed to look upon this in the same light, which was a gross outrage upon both the illustrious artists whose names were used so unwarrantably. The revival of the pillory might well be advocated as a fitting punishment for such violation of truth and decency.

THE DRAMATIC MIRROR has long been accepted in this country as the leading and almost the only authorized representative dramatic journal. Its statements in regard to dramatic events and incidents are entitled to the fullest confidence. This journal is not only appreciated by the *Post* as an exchange, but as a reliable source of information in regard to dramatic news.—*Washington Post.*

The journal which so worthily represents the dramatic profession.—*Lowell Mass., Courier.*

CORRESPONDENCE.

PHILADELPHIA.

The prevailing epidemic was probably in part the cause of the light attendance at the theatres during the past week, good business having been the exception. Your correspondent accepted his share of the general affliction, and was laid up for repairs all of the week, and was therefore unable to bestow personal attention upon any of the performances. Fortunately, however, there was only one new attraction, Booties' Baby, which was seen at the Arch Street Theatre. It was very favorably received, and was much praised by the critics, but could not boast of a very large business. Bells of Haslemere week of 6.

At the Broad Street Theatre, Shenandoah, upon its second week played to light houses. The City Directory week of 6

The Oolah, however, at the Chestnut Street Theatre continues to draw good houses. It has still a fortnight to run.

W. J. Scanlan's second week at the Walnut Street Theatre, in Myles Aroon, was one of the notable exceptions to the general depression. The house was literally packed at every performance. Wilson Barrett in Ben-My-Chree week of 6.

At the Chestnut Street Opera House Nat C. Goodwin in A Gold Mine played to a very poor second week's business, which is much to be regretted, for both he and the play deserved a better fate. William H. Crane in The Senator week of 6.

The Herrmann Vaudeville co. struggled through its second week at the Academy of Music in a despondent sort of a way, playing to extreme light houses. Prince and Pauper, which is on for a run at the Park Theatre, played to moderate business only.

Lewis Morrison's Faust met with a similar fate at the Grand Opera House. The Exiles week of 6.

At the National Theatre, however, A Dark Secret played to crowded houses.

Hill's World of Novelties played to satisfactory business at the Standard Theatre. Valle's comb. week of 6.

Hawkins and Collins' Specialty co. played to good business at the Central Theatre. The Kernell comb. week of 6

Fun on the Bristol, with Amy Awes as the Widow O'Brien, drew well at Forepaugh's Theatre. Storm Beaten week of 6.

The World Against Her was presented at the Continental Theatre, but with unsatisfactory results. Ranch 10 week of 6.

My Partner played to fair business at the Lyceum Theatre. Arizona Joe week of 6.

At the Kensington Theatre The Galley Slave played to satisfactory business. My Partner week of 6.

The usual good business was reported at Carncross' Opera House.

ITEMS: Philadelphia Lodge of Elks dedicated its new hall, at 232 North Ninth Street on the 29th ult. The cermonies were brief but impressive. Arthur Moreland, Grand Secretary of the order, delivered the dedicatory address. Several hundred visiting brothers were present. The exercises were enlivened by some excellent music rendered by a large orchestra under the direction of Simon Hassler. After the dedication all hands sat down to a fine banquet. The building is a four story brick structure 25x125 feet, and very ornamental. In addition to numerous lodge and committee rooms. There is upon the second floor a handsomely furnished reception room, for the use of all members of the order, and in the rear of this a banquetting room. The entire cost of the lot and building was nearly $50,000.—Messrs. Abbey and Grau have announced two concerts to be given at the Academy of Music this week by the Sarasate-D'albert comb.—The announcement that Francis Wilson and his company are to give to this city the first production of The Gondolars, has been received with much pleasure. John Stetson was to have had that privilege but satisfactory arrangements have been made with him. The production will occur in March.

CHICAGO.

The last week of grand opera at the Auditorium was fully up to the average of previous weeks, notwithstanding there were several disappointments. The performance of Otello was postponed Dec. 31 on account of the illness of Tamagno. It was given 2 and was a grand success, and the great tenor received an ovation. Patti sang three times during the week in Aida, Semiramide and Barbier de Sevillia. The entire co. left 4 for the city of Mexico. An extra night was given on New Year's day, which drew out the largest crowd of the week.

Charles Wyndham, Mary Moore, and the rest of the Criterion Theatre co. delighted large audiences at McVicker's in The Candidate and Delicate Ground week closing 4. On New Year's matinee the play was Wild Oats, and in this Mr. Wyndham made a great success. For the third week David Garrick is underlined. George Giddens and W. Blaksley have become great favorites with the public.

Rosina Vokes and her co. of merrymakers met with the customary welcome at Hooley's, where a number of the amusing little farces that Miss Vokes has made her own were given in rapid succession. Mr. and Mrs. Kendal will be seen in Scrap of Paper, Ironmaster and Queen's Shilling week of 6.

At the Grand Opera House, William Terriss and Jessie Millward pleased fairly good audiences in their fine performance of Roger La Honte. The drama is very strong and the fine work of the stars is worthy all praise. Possart, the German tragedian, in a repertoire week of 6.

The season of Little Lord Fauntleroy at the Columbia proved highly prosperous. Salvini in Othello, Samson, and The Gladiator week of 6, the alternate nights being taken by Alexander Salvini and Palmer's co. in A Child of Naples.

The first production of Captain Fracassa by the McCaull Opera co. at the Opera House drew out a splendid audience and the work was well received. Rudolph Dellinger has not been quite so happy in this work as in Don Cæsar or Lorame, as far as jingling tunes go, but it is a musical work of a high order. It has proved a hit. The scene of the opera is laid in Venice in the Sixteenth Century and the story is as follows: Oberto, a goldsmith, meets an unknown lady, who proves to be Princess Coligny, whom he has rescued from an impertinent fellow, Captain Fracassa, an adventurer. Oberto falls in love with the Princess and when she comes to his shop to purchase jewelry, he gallantly makes her a present of a ruby bracelet which she admires. This jewel has been previously sold to Lord and Lady Chester by his assistant, one Momo, who forgot to tell his master. Part of the price has been paid and Momo in order to save himself the trouble of a row with Lord Chester determies to steal the bracelet from the Princess. Through the aid of Captain Fracassa, Oberto goes to a ball at the palace as a nobleman, where he can be near his Princess. He has lent Fracassa money, and the latter sees a chance to get rid of the debt and become the champion of the Princess by exposing Oberto, which he does. Then Mamo steals the bracelet. The Princess' screams bring Oberto to her rescue. The guests come in and Fracassa forces Oberto into a position where he must compromise the lady or confess he stole the jewel. He chooses the latter alternative, and the first act closes on an effective tableau. In the second act Oberto is vindicated, Momo confessing the theft, and the goldsmith challenges Fracassa. The latter refuses to fight a tradesman, and Oberto then proves himself the son of Count Montalto, living in obscurity on account of the proscription of his father. The Princess hears of this and has the decree annulled, and then the marriage of the lovers naturally follows. The music is good, but not of the catchy sort. De Wolf Hopper as Fracassa and De Angelis as Momo were comical. Mr. Oudin was the Oberto and Marion Manola the Princess, both being adequate. Annie Myers as Saralina was excellent. The theatre has been filled at every performance. The opera continues this week.

At the Haymarket, The Burglar has been played to a succession of large houses. Frederick Warde and co. in The Hunchback 6. The Bostonians are underlined for a season of English opera at this theatre early in February.

Corinne has a prosperous week at Jacobs' Academy. Nobody's Claim 6.

Held by the Enemy was the holiday attraction at the Windsor and it proves immensely popular. The Burglar 6.

Time Will Tell met with favor at the Criterion. Herminie week of 6.

Jacobs' Clark Street Theatre did a fairly prosperous business with The Blue and the Gray. The Great Metropolis 6.

Havlin's Theatre, which is proving to be one of the popular places of the city, presented Milton Nobles and wife in From Sire to Son, and large audiences attended. Charles A. Gardner in Fatherland week of 6.

The Ivy Leaf drew large houses to the People's week closing 4. Charles Bronson in Check 6.

ITEMS: Manager McVicker has taken the colored back of the Christmas MIRROR, with portraits of Joseph Jefferson and W. J. Florence in The Rivals, and had it framed and hung in the lobby. It serves as a very neat ornament and also as an advertisement for the coming engagement of the two comedians.—Will J. Davis got out a pretty souvenir book for the Haymarket annual and presented it to patrons of his house.

SAN FRANCISCO.

DEC. 31.

All the present attractions are in their second week except The Great Metropolis at the Grand and the Duff Opera co. at the Baldwin, which are in their third weeks respectively.

The Boston Howard Athenæum co. at the California, Spider and Fly at the Bush, Mankind at the Alcazar, Aida at the Tivoli and Sheep's Foot at the Orpheum are, I understand, all doing splendidly, and I am very glad to report it.

CHAT: The Bijou and the Standard are closed. The Baldwin closes next week, as young Hegner, the child pianist, failed to make the connection here in time. Too bad the Duff people have other engagements, as their Queen's Mate, the most beautiful of all their works, would, I fancy, fill in the broken time very desirably to themselves and Mr. Hayman. The time is short, however, for on Jan. 3 the Juch Opera co. will come to the Baldwin.—Charles R. Gardiner will bring Only a Farmer's Daughter to the coast shortly, having chosen Frank L. Hoogs as his business representative. An excellent choice, and I congratulate them both.—Mrs. Karl Farmes, the young and clever widow of the dead basso, will continue his school of musical instruction.—A brick block burning opposite the Baldwin the other night would have created a panic but for the timely appearance of Manager Al Hayman before the curtain, who in a few earnest words reassured the audience, which made a safe exit through the Baldwin Hotel.—Telula Evans and Mary Hagan this week are alternating as Aida at the Tivoli, Lina Spengler and Theresa Harnett as Amneris, A. Mesmer and Richard Valerga as Rhodames, Jacob Muller and Napoleon Galliani as Amonasro.—O. W. Remington writes that A Possible Case comes to the Bush 20.—Vernona Jarbeau follows Spider and Fly at the Bush 6.—Ullie Akerstrom comes to California in June.—John T. Morrissey, who has been manager of the Orpheum for a year past, and filled the office so capably, resigns, and, with Mrs. Morrissey, will soon make his home in Chicago.—Shenandoah comes to the Baldwin after the Juch Opera.—Pearl of Pekin follows the Athenæum at the California 13. Harbor Lights upon an expansive scale of magnificence in scenic effects will go on at the Grand Opera House next week.—Patti comes to the Grand Feb. 3, and during her season the Grand stock co. will play the Great Metropolis in the immediate interior.—Spider and Fly choruses are whistled in the streets.—Since Jan. 1, 1880, Wallenrod and Stockwell have placed forty-six different plays on the Alcazar stage.—"Down Went McGinty" has not made a hit here.—Bessie Cleveland's voice and her singing entitle her to higher work than burlesque.—Little Mabel Bowman is one of the attractive features in Mankind at the Alcazar.—Duff shares Rice's laurels now in the matter of dressing chorus girls so prettily.—W. H. Crane and his Senator come to the Bush later on.—Here is a pleasant word for Digby Bell from the *Daily Report*: "Digby Bell earns every smile he gets out of Inigo, for it is a deadly character to attack. Thespis be praised we did not have Paulton grinding through it. The part is bad enough without a bad player thrown into it." Roland Reed is coming to the California shortly. Louis Morgenstern as treasurer retains all the Baldwin's old friends, and adds as many more new ones.—Isabel Morris mourns the departure of a costly diamond solitaire. Whither she knows not.—W. H. Menton, doorkeeper of the Baldwin, has been promoted to be passenger agent of the Donohue Railroad, but it will not take him from the part he plays at the theatre.—Manager Al Hayman presented cheques for handsome sums as a Christmas courtesy to Treasurer Morgenstern and Assistant Treasurer Morris Peyser.—In witnessing Aida the other evening Manager William Kreling saw his first opera to a finish.—The grandfather and mother of Treasurer George Field of the Grand are visiting him from New London, Ct.—Mollie Stockmeyer and her pretty sister, Mrs. Henry Norman, are making a very favorable impression at the Tivoli.—Manager Jacob Gottlob was presented the other evening with a costly and beautiful gold watch, chain and jewel from the employes of the Bush Street Theatre, to whom, as well as to the public Jacob has much endeared himself through his consistent courtesy, and his tireless devotion to his co-workers, his friends and to the public.—It is said there is nothing new under the sun, or as the classics have it, *non novum sub solum*. There is, and this is it. Fancy, if you can, such music as William Tell Overture, the Hawaiian Dances, Overture from Semiramide, Prison Song from Trovatore and works of this class played upon banjos. I have heard it. It is done by Mrs. Fred Boole and Mrs. Mary William, who are known as two of the most beautiful young women in 'Frisco society.

WASHINGTON, D. C.

Wilson Barrett had good houses at the National in Claudian and Ben-My-Cree week closing 4. Mr. Barrett, Miss Eastlake and several others of the co. have been almost prostrated with—I suppose I must say—La Grippe. At all events, they have colds which compel them to stay in bed most of the time between performances. Roger La Honte 6; Cora Tanner 13.

I have seldom seen so good a comedy as The Senator, which W. H. Crane and his fine co. are presenting this week at Albaugh's. There is not a dull moment in it. Every part, from that of the star to the least, is beautifully played. Jane Stuart, a Washington girl, has a charming part, which she plays in a charming way. The applause through the whole performance is general and very hearty. Duff's co. in Paola 6; The Corsair 13.

Alone in London is being well presented at Harris' by Lisle Leigh and co. A Legal Wrong 6; Tin Soldier 13.

CINCINNATI.

Siberia's popularity with Cincinnati audiences is almost proverbial, and the week's business proved no exception to its successful record. Eleanor Moretti in the role of Sara, and Adolph Jackson as Nicolai, by the general excellence of their work, stamped themselves as thorough artists, while M. W. Fairbanks and Lizzie May Ulmer as Vera, looked after the comedy roles in satisfactory style. The cast throughout was extremely strong, and coupled with the superb mounting of the play will, in a measure, explain its continued success. The Bostonians week of 6, in a repertoire embracing Don Quixote, Pygmalion and Galatea, Suzette, Musketeers and The Poachers. Frank Daniels 12.

Maggie Mitchell's star in the theatrical firmament is from a Cincinnati point of view, evidently waning, and her engagement which closed at the Grand 4 was signally unsuccessful, the attendance on New Year's day even, when other theatres were packed, being simply wretched. Ray constituted the programme, and the star and her husband, Charles Abbott, divided the honors of the week. The support was fair. Sol Smith Russell week of 6 in A Poor Relation. Held by the Enemy 13.

Nellie McHenry in For Sweet Charity's Sake, a revised version of Greenroom Fun, closed a very successful week's stay at Havlin's 4. The burden of the piece fell on the shoulders of the star whose singing and dancing are as attractive as in the halcyon days of the Troubadours. W. H. Lytell in Salisbury's old part Booth McForrest was satisfactory, while John Webster as the Rev. Ernest Duckworth was in his element. The support was above the average. A Hole in the Ground 6; Primrose and West's Minstrels 12.

Minnie Oscar Gray and W. T. Stephens finished a very successful engagement 4 at Harris'. The trained dogs were a feature of the entertainment, and their performance aided materially in the success of the week. The pieces presented were The Old Oaken Bucket and Without a Home, and were very satisfactorily staged and efficiently cast. The Shanty Queen, with Gracie Emmett and T. J. Farron in the leading roles, 6.

Harry Williams' Specialty co. at the People's last week closing 4, furnished one of the very best vaudeville entertainments this house has presented during the season. The leading features of the week were Ben Mowatt's club-swinging act, Pallas and Cusick's specialties, Pearl Ardine's dancing, and Basco and Roberts in a burlesque trapeze performance. Frank Frayne 6. Rentz-Santley comb. 12.

ITEMS: In recent letters to his brother James, Will Pennessy, who is doing the advance work on the Pacific coast for the Emma Juch Opera co., expressed himself heartily in love with California and its climate. Will has several offers for next season.—George W. Campbell, of Campbell and Nibbe, special artists with the Nelson Family comb. at Harris', was seriously injured Dec. 25 by the premature explosion of a trick wig. At last accounts he had sufficiently recovered to admit of the possibility of rejoining his co. 6.—Manager Hubert Melchin of the German Theatre was married Dec. 27 to Bertha Ahlfeldt, the clever leading lady of his co.—Sol Smith Russell gives the Cincinnati Press Club a benefit at the Grand 6.

LOUISVILLE.

Joseph Haworth in Paul Kauvar proved a drawing card at Macauley's. It is a strong play, and Mr. Haworth, supported by a strong cast, took every advantage of the possibilities presented. Jefferson Florence-Drew comb. next.

At the Masonic, Kellar, the magician, is doing large business. The Steens, mind-readers, add materially to the entertainment offered. Kellar keeps abreast of the times, and presents a number of new tricks. Frank Daniels in Little Puck follows.

Webster and Brady's She is the attraction at Harris', filling the house at every performance. Helen Tracy makes a stately and statuesque She, and the other parts are in capable hands. The Nelson Family Specialty co. opens 6.

ITEMS: R. L. Button is in the city on business connected with Harris'.—A panic was narrowly averted at one of the holiday performances of The Buck by cool conduct on the part of Prof. Mueller, leader of the orchestra. The house was crowded when, from some slight cause, the gallery became alarmed, a cry of fire was raised and a rush made for the doors. Prof. Mueller, after a few words to the audience, struck up a popular air and in a few moments the performance progressed as though nothing had happened.—The Grand Central continues to do a good business. Appearing there this week are Ray and Atwood, Eva and Mattie Browning, Ed Lynch and others.—On the opening night of Paul Kauvar Joseph Haworth made a speech in response to an enthusiastic curtain call in which he made an appropriate tribute to John McCullough and paid a high compliment to our own Mary Anderson and Henry Watterson. It was a clever impromptu effect.—The opening sale of seats for the Patti season at the Auditorium realized nearly $10,000. Messrs. Camp and Quilp are are busy men, preparing to make this the grandest operatic event Louisville ever enjoyed.

BOSTON.

Richard Golden in Old Jed Prouty bade good-bye to a crowded house at the Globe Saturday night after a splendid week's business, and is succeeded by Robert Mantell in an elaborate revival of The Corsican Brothers.

Phyllis at the Museum, now in its second week, is hardly the dramatic success that was expected, although it has drawn good houses. There are some good scenes, but the piece does not hang together as it should, and the literary machinery is quite too apparent throughout. It has already been subjected to liberal pruning and needs more. What success it has achieved is due rather to the admirable manner in which it is presented than to its intrinsic and peculiar merits as a dramatic production. John B. Mason, who was cast for Wilfred Barrington, the leading role, was laid up last week with an attack of influenza, and the part was taken at short notice by Errol Dunbar, who acquitted himself admirably. Miss Sheridan as Phyllis Dysart made an excellent impression.

The initial performance of My Jack at the Boston brought out a big house. The co. includes a number of old Boston favorites, notably Isabelle Evesson, so long at the Museum, Katherine Rogers and others.

Clara Morris opened at the Park 6 in L'Article 47. The bill is to be changed to Renée de Moray 20. The bill for next week will be Camille and The New Magdalen.

Aronson's Casino co. opened at the Hollis Street in The Drum Major. The co. is booked for a four weeks' stay, during which time there will be two or three changes of programme.

Nat C. Goodwin is working his Gold Mine for all it is worth at the Tremont, supported by Isabelle Coe and a special co. He remains three weeks.

Lew Morrison is at the Grand Opera House with his spectacular version of Faust. It will be remembered that Mr. Morrison was burnt out at Worcester last season, losing scenery, costumes, and in fact everything pertaining to the production of the piece. These have now been replaced, and are far more beautiful and elaborate than before. But the merits of the production do not lie wholly in scenic effects. Mr. Morrison is a fine actor and is supported by a good co.

Gillette's realistic drama, A Legal Wreck, is at the Howard week of 6. It will be followed next week by Bartley Campbell's Galley Slave.

ITEMS: William Gillette has written a new play for the Museum co.—Edgar L. Davenport, of the Museum co., has composed a gavotte entitled Phyllis, which he has dedicated to Mrs. R. M. Field, the wife of the manager. It is nightly included among the entr'acte music.—James Nolan, who for thirty years has been a member of the Museum co., is hopelessly insane. His last appearance on the stage was on the evening of Dec. 2, in one of the minor parts of Hands Across the Sea. At the close of the performance he left for home. The next morning his mental condition was reported at the Museum, but it was supposed to be merely temporary. By the advice of his physician he was placed in the McLean Asylum at Somerville, with the hope that rest and quiet would restore him to his former self. His case is now regarded as doubtful. No cause can be assigned for his insanity, which is not of a violent nature.

ST. LOUIS.

Frank Daniels in Little Puck did an excellent business at the Grand Opera House week of Dec. 20. The comedy has been improved since its production here two seasons ago, and Mr. Daniels does splendid comedy work in it. He has a co. of excellent ability helping him, the specialties introduced are entertaining, the music taking, the costumes rich and elegant, and the girls pretty. Joseph Murphy 5.

Zig-Zag drew fair audiences to the Olympic Theatre week of 29. It was a good vehicle for clever specialties and catchy music. Annie Boyd took a leading part and her dancing and singing were liberally encored. Corinne week of 5.

Patti Rosa and her new comedy, Margery Daw, entertained big audiences at Pope's Theatre week of 29. Miss Rosa danced, kicked, and sang herself into popular favor. She was ably supported by those clever comedians, George Boniface, Jr., and Augustus Bruno. Siberia week of 5.

Carroll Johnson in the new Irish drama, The Fairies' Well, and supported by the W. H. Powers co., drew good houses at the People's Theatre week of 29. The play was well put on and the co. adapted for the play. The Boy Tramp week of 5.

ITEMS: The roof of the new Academy of Music fell in on the morning of Dec. 30, damaging the building to the extent of $10,000. Two days afterwards a portion of the walls fell in. The collapse was occasioned by the flimsiness of the construction of the structure. The building was to have been opened in March, and Mr. Jacobs was negotiating for the lease. What remains of the structure will have to be torn down and rebuilt.—Julia Stoddard joined the Fairies' Well here, Jennie Elbon leaving the co.—Several members of the Little Puck co. suffered with "La grippe" during their engagement here. Among them Burt Haverly and Emily Beaumont. George Boniface, Jr., of the Patti Rosa co. was also laid up.—The Garrick co. that has been doing one night towns in the neighborhood for the past four weeks, has gone to pieces and several of its members are in town. The marriage in Kansas City of Miss Bertha Westbrooke, a member of the Agnes Herndon co. to Hal Reed, also a member of the co., after an acquaintance of only three days, caused considerable of a sensation here. Miss Westbrooke only joined the co. here and was a young society girl who was stage struck.—Harry Conor, of the Little Puck co., has written a new song called "Dilly Dally, Dilly Dally, Oh My Head," that is going to be a success.—The matinees on New Year's day were all poorly attended.—H. R. Jacobs was in the city last week in the interest of the Corinne Opera co. He was also looking at several sites, where he could build a theatre. He will consult several real estate owners while here.

KANSAS CITY.

Louis James in a repertoire of standard tragedies, did fairly well at Coates'. Mr. James' acting as the Moor, in Othello, created the most favorable impression, as he invested the part with the vigor and finish of a finished artist. Mabel Amber as Desdemona was decidedly clever. Mr. James' co. is a strong one, and appeared to good advantage through the week. Kate Castleton 6.

Mankind, a melodrama of the sensational order, was at the Gillis, but did only fairly well. The character acting of W. H. Thompson, impersonating the centenarian Daniel Grooder, was excellent. The co. is a good one, and some of the scenic effects are striking. W. S. Cleveland's Minstrels 5; Great Metropolis 13.

Monroe and Rice in My Aunt Bridget met with a hearty reception at the Warder Grand, and did a large business throughout the week. The play in its revised form is much more attractive than formerly. Webster and Brady's She co. 6; The Paymaster 13.

Perhaps the strongest play the Ninth Street ever had was Held by the Enemy, which was the attraction New Year's week. Immense crowds attended every performance, many people being turned away part of the week. The co. is exceptionally good. Goodyear, Cook and Dillon's Minstrels 6; Peck's Bad Boy 13.

Connelly's co. in Our Strategist and A Soap Bubble had a good run at the Midland, and pleased the lovers of specialty acting.

GOSSIP: The matinees at all the houses on New Year's Day were well attended.—Manager Judah is quite ill, so much so as to be unable to leave his bed.—Manager Crawford has adopted the patent opera glass system at the Warder Grand.—Manager Hudson has Salvini booked at the Coates the last of January.—Alice Gray Hall, of the Held By the Enemy co., was the leading character in Money, the play and co. which opened the Coates.—The Emma Juch Opera co passed through the city 30 in their special train, bound for Denver. They bought $7,481 worth of tickets, the largest single sale ever made in this city. The co. will probably play here on their return from the West.—Louis Monico played the part of Jack Treyser, in My Aunt Bridget, for the first time here, and did it capitally.—Manager Abbey has given out that Patti will sing in Kansas City during her tour, though no definite arrangements have yet been made, but negotiations are pending toward that end.—Presents were in order among the theatrical people in the city New Year's. Each member of A Soap Bubble co. was the recipient of a handsome gold-headed silk umbrella from Manager I. H. Dobbins. Manager Keiller, of the Midland, received a like gift from Assistant Manager Lodge. Mr. Lodge received a gold watch from the attachés of the Midland, and Mr. Bernard Dyllin, of My Aunt Bridget co., received a handsome silver drinking flask from Messrs. Monroe and Rice, in token of his drinking song.—Kate Davis joined Monroe and Rice here, and begins at once the rehearsal of a new part, that of a society belle, which is to be added to My Aunt Bridget.—J. J. Raffael has left the Monroe and Rice co. on account of the trouble between him and Mr. Monroe at St. Louis. The difficulty seems to be smoothed over now.

NEW ORLEANS.

Frank Sanger's Mr. Barnes of New York co. did splendidly at the Academy of Music. The play was nicely acted, carefully placed on the stage, and made a hit. Robert Hilliard and Emily Rigl divided the honors. Roland Reed, 5.

At the Grand Opera House, Evangeline was presented to large audiences. The present co. while not so good as others that have been seen here in Evangeline, is composed of clever people, and a very funny and interesting performance was given. Emma Abbott 6.

Newton Beers opened in Enoch Arden, at the St. Charles Dec. 29, to a standing room audience and business continued large all week. The play was well mounted. The co. is fairly good. Lost in London, 5.

P. F. Baker is one of the most popular actors that come to New Orleans. He always does a fine week's business, and the receipts at the Avenue Theatre, where he played The Emigrant and Chris and Lena, were very large. Aiden Benedict, 5.

JERSEY CITY.

Evans and Hoey in A Parlor Match occupied the Academy week closing 4. They gave substantially the same performance as even last year, although the co. was scarcely as effective as the one of last season. The stars were as humorous as ever, and succeeded in keeping the audience entertained. Business for the week was fair. Still Alarm 6.

BALTIMORE.

The J. C. Duff Opera co. presented Paola at Holliday Street Theatre week ending 4 to uniformly good attendance. While there is nothing specially attractive in the music or libretto it was made effective through the clever work of a good co. and well-drilled chorus. The title role was taken by Lenore Snyder who displayed a fresh, strong soprano voice of good compass and sang her music with an ease and utter lack of effort that was refreshing. The soubrette work of Louise Beaudet as the *chic* Chilina was a pleasant surprise to those who remember her only as the chief support of Herr Bandmann. Harry Paulton's comedy was laughable and Chauncy Olcott was an acceptable Lucian. The chorus was strong in quantity and quality and the band excellent. Cora Tanner in Fascination begins a week's engagement 6. Patti Rosa next.

Thomas W. Keene met with a flattering reception at the Academy of Music last week, and appeared in a round of his favorite impersonations to well-filled houses. Louis XI. is the only novelty in his repertoire, and his first performance of the character here created a very favorable impression. He sinks his identity in the part thoroughly, and makes the King a cruel, crafty, miserable old man. His support, in the main, is worthy of praise. George Lencock made a forceful, effective De Nemours, and William Humphreys and George Gaston as the Dauphin and Court Physician respectively, were excellent. Lavinia Shannon was scarcely adequate to the requirements of Marie, but Jennie Ellinor played the peasant woman gracefully and well. James O'Neill in Monte Cristo 6. Terriss-Millward co. in Roger La Honte next.

Daniel Frohman's Lyceum co., headed by Mrs. Thorndyke-Boucicault and H. B. Conway, gave an enjoyable presentation of Our Flat at Ford's Opera House week closing 4 to good business. The piece is farce-comedy pure and simple, and full of ludicrous situations. The audience evidently came to laugh and were not disappointed. Herrmann week of 6. Kajanka next.

The New Year began well at Forepaugh's Temple Theatre, during the engagement of George O. Morris and his co. in A Legal Wrong. The house was packed twice a day, despite the fact that this was the second appearance of the co. in this city this season. The play is extremely sensational, and its intricate scenic effects were well given. Gray and Stephens will divide the week of 6 between The Old Oaken Bucket and Saved from the Storm. Passion's Slave next.

The good work goes boldly on at the Monumental Theatre and the receipts during the week ending 4 certainly swelled the bank account of Manager Kernan. An entertaining and lengthy variety programme was given by Valle's Specialty co. Rich and Harris' Two Mac's Specialty co. 6. London Specialty co. next.

Front Street Theatre had a double bill last week, the Dowling-Hasson co. appearing in the Red Spider and Nobody's Claim. The attendance was big. The Devil's Mine opens for week of 6; Frank Lindon in Monte Cristo next.

ITEMS: The Kenilworth Dramatic Club will produce Ingomar at the Lyceum 10.—The Boston Symphony Orchestra is billed for one concert at the Lyceum 16.—The "grip" is invading the theatrical ranks here. Manager Charles E. Ford is ill with it and Manager Davis, of Forepaugh's Temple Theatre, and his wife were both suffering from it last week. I am just over a spell of it myself. It kept me from writing my usual letter in last issue.—Edward Coleman, a member of Our Flat co., playing at Ford's Opera House last week, was summoned to Philadelphia by the announcement of his wife's death. His part of Pincher, a tradesman, was taken by the business manager of the co., John Morris.—Joseph J. Roche, at one time dramatic

critic, but lately business manager of the *American*, died at his home at Mount Washington 5, of lung trouble. He was widely known and very popular with the profession.

PITTSBURG.

A Hole in the Ground at the Grand Opera House week closing 4. Primrose and West's Minstrels 6.

Dion Boucicault's After Dark drew large and very enthusiastic audiences to the Bijou. William A. Brady made a hit in the character of Old Tom. In fact the entire cast did good work. Bronson Howard's Shenandoah opened 6 for the week.

At the Academy Harry Kernell's co. played to very large business as also did N. S. Wood at Harris'.

The attractions at the Academy and Harris' this week are respectively: The American Four comb. and Reuben Glue.

HARLEM.

Herrmann at the Opera House mystified large audiences all last week. His programme was varied and included many special features. Thomas Opera co. 6.

The Theatre Comique presented Webster and Brady's After Dark last week to the average attendance; by no means so good as the production merited. A capital co. rendered the old-time drama in excellent form. Dan Sully 6.

Upside Down, by Dan Daly's co., played to good business at the Olympic. Cushman and Thomas' Minstrels 6.

ALABAMA.

BIRMINGHAM.—O'BRIEN OPERA HOUSE (Frank P. O'Brien, manager): Roland Reed Dec. 27, 28 in The Woman Hater and American Assurance to heavy business. Mr. Reed was seen here for the first time in his new play, American Assurance, and the people were disappointed. There is nothing worthy of commendation in the play, which is far below Mr. Reed's abilities. Kate Castleton in A Paper Doll kicked and sang herself into favor 30 to a large audience. George H. Adams in He, She, Him and Her kept a large audience in one continuous roar of laughter 1.==ITEM: Manager O'Brien has Architect McElfatrick, of New York, preparing plans to lower his house on the ground floor. When completed it will be the handsomest theatre in the South and will continue to be the leading place of amusement in the city.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): He, She, Him and Her co. Dec. 30 to a good house. Bell-Ellis co. 31-4 at popular prices; fair audiences prevailed. The distribution of prizes proved the drawing card. Mr. Barnes of New York 6.

MONTGOMERY.—OPERA HOUSE (George F. McDonald, manager): Gorton's Minstrels Dec. 30. He, She, Him and Her 31; business moderate. Robert Downing in The White Pilgrim and The Gladiator 1. Both performances satisfactory; business good.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (S. P. Hilsheim, manager): Mattie Vickers Dec. 30 in Jacquine to a very large and appreciative audience.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): Grau's Opera co. closed a three nights' engagement Dec. 27 to good business. Ada Gray and a poor co. presented East Lynne 1 to a fair house. Roland Reed appeared to a large and well-pleased audience 2, presenting The Woman Hater.

HELENA.—GRAND OPERA HOUSE (T. B. Sliger, manager): Mattie Vickers failed to appear Dec. 30 and was attached by Manager Sliger at Pine Bluff. A Night Off 4.

CALIFORNIA.

LOS ANGELES.—THEATRE (McLain and Lehman, managers): Richards and Pringle's Georgia Minstrels pleased good houses 23-26.==GRAND OPERA HOUSE (Harry C. Wyatt, manager; R. S. Douglas, assistant manager): John S. Murphy played to rather small houses in Kerry Gow and Shane Rhue week of Dec. 23. Vernona Jarbeau in Starlight and Strictly Confidential week closing 4.==ITEMS: Owing to the severe storms in Southern California and consequent loss to the railroads therefrom, including washouts and bridges destroyed we have been isolated for the past week.—The Vernona Jarbeau co. came in on handcars 28, and they together with Griswold's Uncle Tom's Cabin co., Richards and Pringles' Minstrels and John S. Murphy co. are here now.—Charlotte Thompson was due at the Theatre this week, but nothing has been heard from her, so the house will probably be dark.

COLORADO.

DENVER.—McKee Rankin presented The Danites at the Metropolitan week closing 4. Business was good. Mr. Rankin is now in his fourth week here.==ITEMS: Sophie Eyre's co. finally got out of town, 'Prince bound, after a severe struggle. Before Miss Eyre left the city she sued the *Republican* for $26,000 for damaged reputation and $1,500 for the loss of the circuit business.—C. M. Bush is no longer connected with the Metropolitan management. Mr. Kendricks, who looks after McKee Rankin's interests is temporary manager.—The business for 1889 at the Tabor is said to have averaged $6,000 per week. The largest receipts were taken by Booth and Barrett and the smallest by the Sophie Eyre co.

CONNECTICUT.

WATERBURY.—JACQUES OPERA HOUSE: Fanny Davenport in La Tosca, attracted a large audience Dec. 27. The co. was fair, and included Melbourne McDowell as Scarpia and Theodore Roberts as Mario. For one week commencing 30 Mora, the "comedy sunbeam," occupied the house. She was well supported by a good co., including Fred Williams.==ITEM: Manager Jacques is around once more, attending to business. "La grippe" has left him.

BIRMINGHAM.—STERLING OPERA HOUSE (Jean Jacques, proprietor): Kit, the Arkansas Traveler, to a large audience 2.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): "Splendors of Switzerland" was the topic at the close of the Stoddard lecture co-arse 3.==PROCTOR'S NEW HAVEN OPERA HOUSE (Proctor and Turner, managers): Hands Across the Sea drew good houses Dec. 30-1. J. C. Stewart's Comedy co. in Pat Rice's Club to fair business 2-4.==GRAND OPERA HOUSE (G. B. Bunnell, manager): Devil's Mine to good business 30-1. She to good business 2-4.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE A. M. Colegrove, proprietor): Barry Fay co. 2 to a good house. Edgar Selden in Will of the Wisp 4 to fair business.

HARTFORD.—OPERA HOUSE (P. P. Proctor, manager): Hands Across the Sea 2-4 to big business. Hallen and Hart 6.==ITEMS: Prof. Dooley of the Opera House orchestra entertained the members at his house New Year's eve.—R. P. Foote, a former well known amateur of this city, is now a member of the stock co. at the Alcazar, San Francisco.

WILLIMANTIC.—LOOSMER OPERA HOUSE (S. P. Loosmer, proprietor): Effie Coggswell in The Child Stealer 1. Barry and Fay in McKenna's Flirtation to a good house 3. This co. always draws good houses.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Soulier, managers): The Fugitive, presented by Mason Mitchell's co., proved a success 30. Dan Sully in Conroy the Tailor, Daddy Nolan, and Corner Grocery pleased fair-sized audiences 2, 4. He was well supported and deserved crowded houses.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (G. W. Glover, proprietor): Aiden Benedict appeared Dec. 30 to a small but a very appreciative audience in Fabio Romani. Al. G. Field's Minstrels 2.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): R. D. McLean and Marie Prescott matinee and evening 1 appeared in As You Like It and Richard III. Social entertainments in the city prevented as large an attendance as the stars deserved. Booties' Baby 2.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): R. B. MacLean and Marie Prescott in A Winter's Tale Dec. 30 to a large audience. Al G. Field's Minstrels to excellent business 1. Si Perkins to a large audience 2.

ILLINOIS.

FREEPORT.—GERMANIA HALL (H. J. Moogk, manager): Keep it Dark pleased a large audience Dec. 31. Little Lord Fauntleroy 14.

PEORIA.—GRAND OPERA HOUSE (Lem H. Wiley, manager): W. Cleveland's Minstrels gave two performances to packed houses 1.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): W. S. Cleveland's Minstrels Dec 31: fair business.

QUINCY.—OPERA HOUSE (J. Schoeneman, manager): Louis James in Julius Cæsar was greeted by a large audience Dec. 26. Charles Bowser in Cheek to poor business 30.

BLOOMINGTON.—DURLEY THEATRE (Perry and Baker, managers): McCabe and Young's Minstrels to a top-heavy house 1. Zozo 4. Charles Erin Verner 6.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (John H. Freeman, manager): The Silver King was presented to a fair and well-pleased audience Dec. 31. Charles Bowser in Cheek had a small house 1; bad weather. W. S. Cleveland's Minstrels filled the house from pit to dome 2. Charles Erin Verner in Shamus O'Brien pleased a good-sized audience 3.

ENGLEWOOD.—ENGLEWOOD OPERA HOUSE (D. H. Lanyon, manager): Milton and Dollie Nobles in Love and Law to a fair-sized audience Dec. 28. Ideal Minstrels to big business matinee and night 1.

MONMOUTH.—OPERA HOUSE (C. Shultz, manager): Charles Bowser's Cheek to fair business Dec. 28. C. E. Verner in Shamus O'Brien delighted a large audience 2; co. good. Swedish Concert co. 5; Held by the Enemy 11; Troy 13.

INDIANA.

MARION.—SWEETSER'S OPERA HOUSE (E. C. Middleton, manager): The Naiad Queen was given Dec. 30, 31 by local talent under the direction of Walter C. Clark to well filled houses.

LAFAYETTE.—GRAND OPERA HOUSE (P. E. D. McGinley, manager): The Streets of New York to good business 1. Sweet Lavender 7.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbot, managers): Large and enthusiastic audiences greeted the performances of The Stowaway Dec. 30-1, the New Year's business being phenomenal.==ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Duncan B. Harrison in The Paymaster met with success 1-4.==PARK THEATRE (Dickson and Talbott, managers): The Ruling Passion to excellent business week closing 4.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylor, manager): James Reilly in The Broommaker of Carlsbad gave two performances New Year's to light business on account of heavy rains. The play and co. gave satisfaction. Frederick Warde gave a splendid production of The Mountebank 3 to large and enthusiastic audience.

PERU.—EMERICK'S OPERA HOUSE (S. C. Constant, manager): James Reilly in his new play, The Broommaker of Carlsbad had a delighted audience Dec. 29. Barry Johnson in Eagle's Nest had a light house 2. Last Days of Pompeii 6.

LOGANSPORT.—OPERA HOUSE (William Dolan, manager) George Wilson's Minstrels played to a packed house Dec. 28. The Boy Tramp co. played to big business 1. Sweet Lavender 6; Charles Erin Verner 8; Pairies' Well 11.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Sweet Lavender drew a packed house 3.==GOOD'S OPERA HOUSE (J. V. Farrar, manager): Harry Cook's Pompeii Spectacular Burlesque co. played 23 to fair business.

IOWA.

CLINTON.—BIJOU OPERA HOUSE (R. R. Baldwin, manager): The Said Pasha Opera co. to good house Dec. 30.==DAVIS OPERA HOUSE (Harry Tate, manager): Murray and Murphy 2; light business.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, manager): Lagardere Dec. 30 to a very large house. Lillian Lewis had a fair audience at matinee, presenting L'Article 47, and played to better business in the evening in As in a Looking Glass. The May Howard Burlesque co. 3; Murray and Murphy 4; Gorman's Minstrels 6.==ITEM: Manager Simmons has been giving his patrons an exceedingly good line of attractions during the holiday season, and it is appreciated.

OSKALOOSA.—MASONIC OPERA HOUSE (G. N. Beechler, manager): Dore Davidson and Ramie Austin in Guilty Without Crime Dec. 30 to a light house. A Rag Baby 31; fair business.

DES MOINES.—GRAND OPERA HOUSE (W. W. Moore, manager): Lagardere, matinee and evening, 1; Ullie Akerstrom 10, 11.==FOSTER'S OPERA HOUSE (William Foster, manager): Rag Baby, matinee and evening, 1; Lillian Lewis 2; Minnie Maddern 13, 14.

MARSHALLTOWN.—THE ODEON (H. J. Howe, manager): Lagardere to a good business Dec. 31. Rag Baby 3; Lillian Lewis 4.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): Gorman's Minstrels drew crowded houses New Year's day at matinee and evening performances.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): W. J. Fleming's Around the World in Eighty Days Dec. 27, 28. Performance very satisfactory and fully up to the standard of former productions here. Scott and Mills in Chip o' the Old Block 30. Goodyear, Cook and Dillon's Minstrels 31. Peck's Bad Boy 1.==GRAND OPERA HOUSE (C. P. Kendall, manager): The largest audience ever assembled in any auditorium in Topeka crowded into the Grand 28 at the great Resubmission rally. Over 2,500 people were in attendance, while hundreds were turned away. Mrs. George S. Knight 1, 2.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Joseph Murphy in The Kerry Gow to a good house Dec. 30. Goodyear, Cook and Dillon's Minstrels 1; Around the World in Eighty Days 2.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Agnes Herndon in La Belle Marie drew a very good house Dec. 30.

WICHITA.—OPERA HOUSE (L. M. Crawford, manager): Jules Grau's Opera co. opened to a good house 1 in The Brigands.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): The Jules Grau Opera co. in The Brigands at advanced prices, gave an average performance to fair business Dec. 31. The co. is not very strong, but with a good orchestra they could give a far better entertainment.

KENTUCKY.

OWENSBORO.—TEMPLE THEATRE (Morton, Watkins and co., managers): Frederick Warde Dec. 26-28 in The Mountebank, Damon and Pythias, and Richard III. drew crowded houses every night. Receipts over $2,000.

LEXINGTON.—OPERA HOUSE (Scott and Mann, managers): Only a Farmer's Daughter 2. J. K. Emmet 3.

GEORGETOWN.—BARLOW'S OPERA HOUSE (J. Kellar, manager): Only a Farmer's Daughter played to poor business Dec. 31. Performance and support good. McGibeny Family 7.

FRANKFORT.—NEW OPERA HOUSE (Joseph L. Weitzel, manager): Daniel Boone co. Dec. 31; satisfactory business. David H. Wood, leading man, who was ill at Indianapolis, has recovered and will rejoin the co. 2.

MASSACHUSETTS.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): The Pakir 1, 2 to fair sized houses. Cora Tanner and A Legal Wreck remainder of the week.==MUSIC HALL (J. W. Caverly, manager): E. P. Sullivan opened in Ingomar 30. Post 5, G. A. R., and Lynn lodge of Elks attended by invitation.==LYNN MUSEE (Charles E. Cook, manager): A first-class vaudeville co. is doing good business and this house is becoming popular.==ITEMS: John Haffie, the advance agent of the Sullivan-Howard co., was presented by Manager Howard with a roll of green backs as a Christmas token for his efficient services.—Attachés of the Musee were given a banquet by Manager Cook.—Manager Dexter's wife is spending the week in Washington, D. C.—E. P. Sullivan was tendered a banquet by the Boscobel Club 1.—There are letters in the Postoffice here for Agnes Villa.—Manager Caverly has booked The Twelve Temptations, which is probably the strongest spectacular piece ever booked for this city.

HOLYOKE.—OPERA HOUSE (Chase Brothers, managers): Richard Golden presented Old Jed Prouty to a fair house Dec. 27. Robert Mantell in Monbars to a fair house 31. Edgar Selden presented Will o' the Wisp, for the second time this season, 1.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): Atkinson's She co. to a full house Dec. 28; poor co. and unsatisfactory performance. The Fakir co. to a well pleased audience 31; good business. Lilly Clay co. 6. Fat Men's Club 14.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): She 1 to a medium house.==ITEM: Manager Howe, of the Opera House, was the recipient on Christmas Day of a gold-mounted onyx masonic key stone, the gift of the stage hands.

AMESBURY.—AMESBURY OPERA HOUSE (A. C. Arthur, manager): Connors' Corhonian Colleens 1-3 gave a specialty performance to good houses.

NEW BEDFORD.—LIBERTY THEATRE (W. E. White, manager): Under the Lash Dec. 30-1; fair houses.==OPERA HOUSE (W. W. Cross, manager): Hyde's Specialty co. 27. Lilly Clay co. 28. Fair houses.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Professor Bartholomew's Equine Paradox week closing 4 to good business.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Cora Tanner 1 in Fascination to a small but highly pleased audience. Her support was excellent. The Fakir co. 3 to a small house. Co. clever.==ITEM: The new drop curtain, painted by Henry Tryon, was hung Christmas eve. The scene is in Venice and is original with Mr. Tryon. The coloring is very beautiful and reflects great credit on the artist.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): A Royal Pass 7.==WASHINGTON HALL (J. Wood, manager): Rufus Somerby's Japanese Village did large business the past fortnight.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Hyde's Variety co. gave a good show Dec. 28 and played to good business. George Francis Train lectured 29 to a large audience. Arabian Nights co. 1, 2 pleased rather limited audiences. Claire Scott 8-11. Booth and Modjeska 13.

NORTHAMPTON.—NORTHAMPTON OPERA HOUSE (William H. Todd, manager): Edgar Selden in Will o' the Wisp 2 to a light house; very clever co.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, manager): A Royal Pass 8.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): The Arabian Nights had fair houses and gave good performances Dec. 30, 31.

MICHIGAN.

DETROIT.—OPERA HOUSE (C. J. Whitney, manager): The past week has been one of the most notable in the history of the drama in Detroit, and the theatregoers have had a treat such as they have never before had and probably will not again enjoy for a long time to come. At Whitney's Detroit Opera House, Rose Coghlan was the attraction for the first three nights of the week in a series of plays. Miss Coghlan proved that she is still a favorite in this city and drew good houses. The supporting co. was excellent, especially Detroit's own John T. Sullivan, who is leading man. Mr. Sullivan has not been seen here for some three years, and it was due not a little to his popularity that so large a business was done. Mr. Sullivan shows marked improvement and gives indication that he is gradually climbing to the top. The largest and finest audience ever assembled at any one time in any theatre in this city greeted the Jefferson-Florence co. 2. The play presented was Sheridan's comedy, The Rivals. One would be at a loss for words to do justice to this organization. Its equal has never before and probably will never again be seen in this city, or, for that matter, any other city. It is simply perfect, and no more could be said in its praise. Jefferson's Bob Acres is historical. Mr. Florence was boiling over with humor as Sir Lucius. Mrs. Drew as Mrs. Malaprop played it as only Mrs. Drew can. Ned Varey, Frederick Paulding and Viola Allen shared equal honors with the stars. They were all received with applause and cheers. At the end of the second act Messrs. Jefferson and Florence were called out. The applause continuing Mrs. Drew was added; then Mr. Varey, then Mr. Paulding, then Miss Allen, and finally the entire co. Cries of bravo and cheering were heard all over the house, which was filled from pit to dome, and hundreds were turned away. The only thing to be regretted was that we only had the pleasure of seeing this co. but one night. Salvini appeared in The Gladiator and Sampson 3, 4. Salvini is an actor of tremendous power. John T. Malone and George Pawcett were worthy of special mention. On Saturday afternoon A Child of Naples, with Alexander Salvini in the principal character, was presented. This representation was entirely in English.==At Miner's Grand Theatre, Mestayer-Vaughn co. in The Tourists was the attraction the entire week, and, considering the counter-attractions, did very good business. The co., however, is hardly up to the last one and did not give as good satisfaction.==At Whitney's Grand Opera House, Katie Emmett in The Waifs of New York drew crowded houses the entire week.==Week of 6, Little Lord Fauntleroy and J. B. Polk in The Silent Partner at the Detroit, Harry Lee in The Suspect at Miner's, and The Blue and the Gray at Whitney's.

GRAND RAPIDS.—POWERS' OPERA HOUSE (P. H. Cobb, manager): George Wilson's Minstrels 1. Business was poor in the afternoon and fair in the evening. Sweet Lavender 4.==REDMOND'S (E. R. Salter, manager): The St. Felix Sisters did fairly with A Royal Hand week closing 4.==ITEMS: Just as the curtain rose on the last act of The Old Homestead at Power's New Year's eve, it revealed the classic features of Ned Warrington, the veteran stage carpenter of the house, in earnest conversation with Local Manager P. H. Cobb, who had been called on the stage under the pretence that "something had gone wrong." As soon as the curtain had risen, Mr. Warrington presented the genial manager with an elegant gold-headed cane in behalf of the employés of Power's Opera House. Mr. Cobb made a neat speech in acknowledgement of the token.—Grand Rapids Lodge B. P. O. E., No. 48, gave the most successful social session of the year on New Year's eve. Members of The Old Homestead and St. Felix Sisters companies were in attendance and assisted in a remarkably fine programme.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Wife Dec. 28-30 had good houses. Sweet Lavender filled the house 2. The audience was more than pleased with this fine play.

MISSISSIPPI.

GREENVILLE.—Ezra Kendall played 30 to a big house. Elliott's Voyagers 31-1. Roland Reed 3; Ada Gray 4, 5.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conklin, manager): An Arrant Knave was presented by Stuart Robson and co. to good business Dec. 30. Mr. Robson made a decided hit in the title role. His support is good. Admirable stage settings. Henrietta 2-4.==HARRIS HENNEPIN AVENUE THEATRE (G. H. Broadhurst, manager): The charming comedienne, Minnie Maddern, opened a week's engagement 30 in In Spite of All to a fair audience. As Alice Clendenning she was cordially received. Samuel Edwards did some clever work as Herr Kraft, his dialect being especially fine.==BIJOU OPERA HOUSE (Jacob Litt, lessee and manager): This house was crowded 30 at the first performance of Lost in New York. The play abounds in melodramatic situations and provoked enthusiastic applause. Co. mediocre.==PENCE OPERA HOUSE (Frederick Bock, manager): Mr. Bock and co. in Senator Blizzard from Texas to fair business 30.==ITEM: S. H. Friedlander has accepted the management of Al. Hayman's new theatre at Portland, Oregon.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): Sol Smith Russell presented his comedy success, A Poor Relation, to fair houses week closing 4. Rudolph Aronson's Opera co. week of 6.==HARRIS THEATRE (Walter B. Dean, manager): A. M. Palmer's Jim the Penman co. week closing 4 to good business. Said Pasha Opera co. week of 6.==OLYMPIC THEATRE (W. J. Wells, manager): A co. of vaudeville stars presented an excellent bill week closing 4. Mabel Francis, Annie Queen and Kitty O'Dell deserve special mention.

ST. CLOUD.—OPERA HOUSE (E. T. Davidson, manager): Little Nugget co. played to fair business Dec. 30. A very strong co. and a thoroughly pleased audience.

MISSOURI.

MEXICO.—PERRIS GRAND OPERA HOUSE (G. D. Perris, manager): Beach and Bowers' Minstrels to top-heavy house Dec. 31; good performance. Soap Bubble 9.==KABRICK'S OPERA HOUSE (A. G. Armstrong, manager): Casey's Troubles 27; good performance to good business.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): Casey's Troubles had a good audience Dec. 31. Kiralfy's Lagardere 4; A Soap Bubble 7; Corinne 13, 14.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Louis James presented Hamlet to a packed house Dec. 27. Fine performance. Kiralfy's Lagardere 3; Held by the Enemy 8.

LOUISIANA.—BURNETT OPERA HOUSE (N. Strouss, manager): Beach and Bowers' Minstrels to a good house 1, giving a pleasing performance.==ITEM: Manager Strouss, for refusing to sell a reserved seat ticket to a colored citizen for the minstrel performance 1, has a law suit on his hands.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John Maguire, manager): Bandmann held his great Shakespearean festival Dec. 23-28 under difficulties. He had a poor co., no extra scenery and wretched costumes. Local papers slated him unmercifully. Katie Putnam 30-4.

NEBRASKA.

OMAHA.—OPERA HOUSE (Boyd and Haynes, managers): Grismer Davies 6-8; Mankind 9-10; My Aunt Bridget 13-15.==GRAND OPERA HOUSE (Crawford and McReynolds, managers): Ullie Akerstrom opened a week's engagement 30 to good business. Agnes Herndon 5-9; Around the World 10, 11; Zanzic 12.

LINCOLN.—FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): Kiralfy's Antiope Dec. 30, 31 did fair business. The specialties are the best part of their programme.

BEATRICE.—PADDOCK GRAND (C. M. Rigg, manager): Ferguson and Mack Dec. 31 in McCarthy's Mishaps to a crowded house. The specialties of Mr. Ferguson and Miss Daly were deservedly encored. The Alonzo Hatch Opera co. played a return engagement 1, to light business, although deserving better patronage. Agnes Herndon in La Belle Marie 2; Ole Olson 4.

NEW HAMPSHIRE.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Hanlons' Fantasma Dec. 31-1, giving amusing performance to large houses. The co. does good work and the scenery is mostly new.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Harbor Lights was the attraction New Year's week. The melodrama was well presented by a good co., but drew only medium business. This week The White Slave.==CRONHEIM'S THEATRE: A fair variety comb. drew fair business last week. This week a strong co., headed by Millie Turnour, will no doubt draw good business.==ITEMS: Manager Boyle of Knickerbocker Hall reports light houses during the holidays.—H. R. Jacobs gave each of his employés throughout his immense circuit a New Year's turkey—800 turkeys.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The Zeffie Tilbury co. week closing 4 to good business. Thomas W. Keene 11. Evans and Hoey 13.

PLAINFIELD.—MUSIC HALL (C. A. Marsh, manager): Shadows of a Great City to a fair house Dec. 30. Good performance.

PATERSON.—JACOBS' OPERA HOUSE: Harry Kennedy's Lights and Shadows at popular prices did a good business week closing 4. Mme. Januschek and Woman Against Woman week closing 6.==PEOPLE'S THEATRE (Wareing and Zieflé, managers): French's American and European Vaudevilles, a co. of clever specialty people, did a good business week closing 4. Leonzo Brothers 6.

NEW YORK.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (Abel Putman, Jr., manager): Go-Won-Go Mohawk in The Indian Mail Carrier Dec. 31 to a well-pleased audience; business only fair.==ITEM: William P. Connors, Jr., of the firm of Hill and Connors, managers of the Town Hall, died suddenly 1, of pneumonia after an illness of only a few hours.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): Margaret Mather 7.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): Victoria Vokes to a fair house Dec. 30, pleasing well. Hubby, and Nan The Good-for-Nothing were presented. Edward Harrigan in Old Lavender, packed the house 1, giving entire satisfaction. Rhea 6.

COHOES.—OPERA HOUSE (E. C. Game, manager): Hasaan's One of the Finest co. 1 to large audiences. Edward Harrigan in Sweet Lavender 9.

TARRYTOWN.—MASONIC HALL (William Wallace, manager): Guy Brothers' Minstrels 2 to a very light house.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): The Brigands was excellently given by the Carleton Opera co. Dec. 31-1 to good business. The Shadows of a Great City 3, 4 to good houses. Edward Harrigan in Old Lavender and Lilly Clay's Gaiety co. week of 6.==GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): The White Slave played to good houses week closing 4. Edwin Arden week of 6.==ITEM: W. T. Carleton was presented with a massive silver ink stand by his co. on New Year's day.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Two Sisters was presented 1 matinee and evening by an excellent co., including Lavinia White (Mary) and May Merrick (Martha) as the sisters, Emily Stowe, Josie Rassells, Fraser Coulter, J. B. Currie, John Barker, and others. Victoria Vokes 4 in Hubby and Rough Diamond.==ITEM: Manager Sweet was kindly remembered with a complete office set, and other things for his New Year's. He received a gold toothpick from several Vassar students who wished to show gratitude for favors.

ELMIRA.—OPERA HOUSE (W. Charles Smith, local manager): J. B. Polk in The Silent Partner Dec. 30 to small business, giving good satisfaction. Peck and Pursman's U. T. C. co. to a good audience 1. A Brass Monkey 6; Margaret Mather 8.==MADISON AVENUE THEATRE (G. W. Smith, manager): La Cardo's Troubadours 27, 28 to small audiences, giving good satisfaction. Tom Ricketts as Duvar 31 to small business, giving fair satisfaction. Frank Lindon supported by Edna Earlie and a good co. presented Monte Cristo and Son of Monte Cristo 1 to only fair audiences. Performance good.

AUBURN.—BURTIS' OPERA HOUSE (E. J. Matson, manager): Edward Harrigan presented Old Lavender to a very large audience Dec. 30. Jane Coombs in Bleak House failed to please a good sized audience 1. Her co. was fair. Rhea as Josephine was well received by a large and fashionable audience 2.==ITEM: The new house is meeting with popular favor, large houses being the rule since it opened.

BINGHAMTON.—OPERA HOUSE (I. P. R. Clark, manager): W. S. Cleveland's minstrels drew a packed house.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Marie Hubert Frohman in King Rene's Daughter and False Charms to only fair business 1. That the star is an artist was proven by her ability to take two such entirely different characters in a manner so satisfactory to all who saw her. Mme. Januaschek in Meg Merrilies to a good-sized and well pleased audience 3. Hallen and Hart 30; Rhea 31; Effie Ellsler 20.==NEWBURG OPERA HOUSE (D. W. McLean, manager): Floy Crowell week closing 4. Miss Crowell is an old Newburg favorite and had a very satisfactory engagement here.

SYRACUSE.—GRAND OPERA HOUSE (H. R. Jacobs, manager): A Bunch of Keys closed a fair week's business 4. Hardie and Von Leer in On the Frontier 6.==SHAKESPEARE HALL (G. H. Wright, manager): London Alhambra co. was attended week closing 4.

ROCHESTER.—LYCEUM THEATRE (John R. Price, manager): Rhea, supported by an excellent co., appeared in Josephine, Empress of the French,

before fine audiences Dec. 30-1. Julia Marlowe in As You Like It, Twelfth Night, Galatea and Ingomar, 2-4 to fair business.==ACADEMY (H. R. Jacobs, manager): Edwin Arden in Barred Out attracted large audiences last week. A Bunch of Keys 6.==GRAND OPERA HOUSE (F. J. McCall, manager): Gillette's World co. to good houses week closing 4. Vaudeville 6, week.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Edward Harrigan in Old Lavender 2 to good business. Mr. Harrigan is supported by a first-class co. and gave his usual satisfactory performance.

PENN YAN.—CORNWELL'S OPERA HOUSE (George R. Cornwell, manager): La Cardo's Troubadours, 1, 2 to good business. Bleak House 4.

CORNING.—HARVARD ACADEMY (G. W. Smith, manager): Tom Ricketts in Duvar to good business 1. Frank Linden in Monte Cristo to fair business 2.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Helen Adell in As in a Looking Glass 1 to a large and appreciative audience. An excellent cast and a good performance.

HATTRAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, proprietor): A Chase for a Duck had a large house 1. Mme. Janauschek, as Meg Merilies, drew a large and fashionable audience 4.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (E. J. Pennypacker, manager): The Princeton College Glee and Banjo Club Dec. 30 to the largest and most fashionable audiences of the season. They gave a good concert which was much enjoyed. Musin Concert co. 31 to a good house. Prescott-McLean co. 6.

OHIO.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): Estelle Clayton drew a packed house 1.==ITEMS: Hi Henry received a telegram 1, announcing his mother's death at Gowando, N. Y. Mr. Henry will return home but will rejoin the co. after the funeral.—This is my first letter in my tenth consecutive year as THE MIRROR'S Urbana correspondent.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): The City Directory co. Dec. 31 had a large and well-pleased audience. Night Owls 8; Brass Monkey 11.

SPRINGFIELD.—GRAND OPERA HOUSE (Fuller Trump, manager): Irwin Brothers' Specialty co 1; Paul Kauvar 6

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Beacon Lights 2; good house. Rose Hill's co. 4; Standard Theatre co. 6, week.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Salvini as The Gladiator had only a fair house Dec. 30, but business was much better 1 when he appeared as Othello. Both plays were beautifully mounted. Alexander Salvini was to have appeared in A Child of Naples 31 but was too ill to play and the house was dark. The Bostonians opened 2 in Don Quixote.==GRAND OPERA HOUSE (Miller Brothers, managers): The Wilbur Opera co. is having good houses and the operas are all nicely staged. Susie Kerwin is the bright particular star and May Baker shows a great deal of talent and ability. Their two weeks' engagement closed 4. The Wife comes week of 6.==EICHENLAUB'S: The Forrester Burlesque co. drew big houses week of 4.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): J. K. Emmet Dec. 31 to a six hundred dollar house. Charles A. Gardner canceled his date 1 on account of a disaster on the Chesapeake and Ohio Railroad. The advance sale was about $1,600. Zozo 8.

LEETONIA.—FORNEY'S OPERA HOUSE (M. T. Forney, manager): Gilbert Opera co. 6-8; Cold Day 15.

MASSILLON.—BUCHER'S OPERA HOUSE (C. F. Porter, manager): The Jolly Pathfinders to fair houses 1, 2.

IRONTON.—NEW MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Zozo 9.==ITEM: Charles A. Gardner was unable to fill his engagement at the Masonic for Dec. 31, owing to the absence of Musical Director H. R. Kline and W. M. Dell, who were seriously injured in the Chesapeake and Ohio Railway disaster last week.

HAMILTON.—MUSIC HALL (William H. Morner, manager): Barlow Brothers' Minstrels 4; Frank Daniels in Little Puck 9.==OPERA HOUSE (Thomas A. Smith, manager): Henry Lee in The Suspect to a fair house Dec. 30. Only a Farmer's Daughter also had a fair house 3.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Wills, Henshaw and Ten Broeck in Two Old Cronies to standing room only 1. James Reilly made his second appearance here this season 3 in The Bookmaker to good business. Redmund-Barry co. in Herminie 4 to a large and highly-pleased audience. True Irish Hearts 7.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Rutter and Ilg, managers): Conried Opera co. Dec. 30 to a large house. Kindergarden to good business 1.

UPPER SANDUSKY.—OPERA HOUSE (John W. Lime, manager): Two Old Cronies co., Wills, Henshaw and Ten Broeck, to a large and appreciative audience 2. This was the fourth presentation of their popular play here.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Arthur Forrest, accompanied by Rosa Rand and supported by an excellent co., presented Captain Swift for the first time before an Akron audience to a fair house 2. The production was greatly enjoyed by those present to such an extent that Manager Robinson is negotiating for a return date. Mr. Forrest and Miss Rand responded to a curtain call at the end of the third act. Brass Monkey 10; Lewis Morrison in Faust 28.

CIRCLEVILLE.—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): A Cold Day Dec. 27 to good business. Paul Kauvar 8.==ELKS: Elks, B. P. O. E., No. 77, gave their second annual Charity Ball 31st inst. It proved a delightful occasion.

POSTORIA.—ANDES' OPERA HOUSE: Kindergarden co. played a return engagement to a packed house and gave entire satisfaction Dec. 30. Estelle Clayton 4.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE (R. D. Schultz, manager): Thomas W. Keene appeared in Shylock and Louis XI., matinee and evening, Christmas day to large houses. Louis XI. was new to us here, and gave entire satisfaction. Our German Ward drew a small house 27, which was liberally patronized, when we consider the merits of the play and players. The City Directory co. gave two performances to large houses 1. The entertainment is no better nor worse than others of its kind, and sufficed to please the audience. Paul Kauvar 7; True Irish Hearts 8.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, manager): Frank Mayo to excellent business Dec. 25-29 in Nordeck and Davy Crockett. Mr. Mayo and his co. did not arrive in Portland until late Dec. 25, and on this account his audience was kept waiting for nearly an hour, but were amply paid, as he and his co. were very good in their respective parts. Mr. Mayo had curtain calls after each of the five acts in Nordeck. Hans the Boatman will be presented by Charles Arnold and his co. week closing 5.

PENNSYLVANIA.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): Hanlons' Fantasma Dec. 27, 28 to crowded houses; while the scenery, being new, is brighter, the co. is not considered as strong as the one that appeared here last season. Daniel Sully and an excellent co. presented Conroy the Tailor 30 to fair business. Myra Goodwin, with her reorganized co., appeared 1 in Sis, the first performance since closing before Christmas.==ITEMS: Myra Goodwin's new people are John S. Marble, late of Woman Against Woman co; Walter Bailey, who retired in disgust from the Annie Mitchell repertoire pirate crew, and Mabel DeBabien, formerly with Turned Up.—Miss Goodwin's new treasurer is W. K. Labar, a native of the Delaware Water Gap, this county, and well known as one of the most popular hotel men at that Summer resort.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): James O'Neill in Monte Cristo, filled the house 7. Performance all that could be desired.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Lewis Morrison in Faust pleased a large audience Dec. 28. J. B. Polk in The Silent Partner attracted good attendance 1. A Brass Monkey 7; Our Flat 8.

MAUCH CHUNK.—CONCERT HALL (John H. Fagn, manager): Little's World 2 to good business; co. and scenery very good.

HARRISBURG.—OPERA HOUSE (G. H. Markley, manager): Herminie Dec. 31 to a fair house. James O'Neill in Monte Cristo 2 to a large house.

BUTLER.—OPERA HOUSE (A. M. Root, manager): May Henderson co. week closing 4 at popular prices to good business.

M'KEESPORT.—WHITE'S OPERA HOUSE (A. Van Anda, manager): Newton Beers in Lost in London to fair business 1. Redmund-Barry co. in Herminie also to fair business 2; it deserved better patronage.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Muggs' Landing, presented by an excellent co. delighted a fair house Dec. 30.

MILTON.—GRAND OPERA HOUSE (W. H. Smith, manager): Waite Comedy co. week closing 1. Little's World 8.

MEADVILLE.—ACADEMY OF MUSIC (E.A. Hemmstead, manager): Thos. E. Shea's engagement week closing 4 was very profitable.==ITEM: The members of the Thomas E. Shea co. were banquetted at the Commercial Hotel after the performance on New Year's eve by Mr. Shea and Manager Barney. An invitation was tendered to your correspondent. Regret my inability to be present.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Redmund-Barry co. in Herminie gave one of the best performances of the season Dec. 30. Little's World drew good houses 31-1. James O'Neil in Monte Cristo gave a good performance to a well filled house 3. Gus Hill's Specialty co. 9-11==ACADEMY OF MUSIC (H. R. Jacobs, manager): The Shanty Queen had good houses 30-1. Harbor Lights 9-11.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, lessees and managers): Stetson's U. T. C. co. Dec. 28 to good business. Primrose and West's Minstrels 4. James Reilly's Broommaker of Carlsbad co. 13.==OPERA HOUSE (Orr and Rice, lessees and managers): Rose Hill's English Folly co. 31 to large business.

NEW CASTLE.—PARK THEATRE (A. W. Thompson proprietor and manager): Ciara Foster co. in My Sister to fair business 1, 2 though better than they deserved.==ITEMS: The Park Theatre is now under the management of A. W. Thompson, the lease of Scorer and Leslie having expired on Jan. 1. Mr. Thompson managed the house during the season of 1887-88. Our theatregoers will gladly welcome him back to his old position, as he was the means of providing our city with the best attractions on the road. The Clara Foster co. desplayed lithographs of Mrs. Langtry with the name erased. ex-Manager Richardson of the Park is recovering from a severe illness.

TITUSVILLE.—OPERA HOUSE (J. C. Edmunson, manager): Kelly's Expectations to fair business 1. Poor performance.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Primrose and West's Minstrels Dec. 27 played to standing room, pleasing everybody. W. J. Scanlan 6.

EASTON.—OPERA HOUSE: (John Brunna, manager): The Ravel Pantomime co. gave a mediocre performance of Humpty Dumpty, afternoon and evening 1 to rather light houses. The only notable feature of the affair was Prof. Seaman's Electra, which was a remarkable bit of delusion.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): Muggs' Landing 2 to fair business. New York Philharmonic Society 3 to packed house.

WILLIAMSPORT.—ACADEMY OF MUSIC (Wm. G. Elliott, proprietor): George A. Baker's Bennett-Moulton Opera co. week closing 4 to big business and delighted audiences. Irene Murphy has many warm friends here and received an ovation.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Myra Godwin in Sis 4 to medium houses.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): Adam Forepaugh's trained animals drew crowded houses week ending 4. Booth and Modjeska co. week of 6.==GAIETY OPERA HOUSE (B. F. Keith, manager): Geo. C. Staley in A Royal Pass played to full houses 3. Galley Slave 6.

NEWPORT.—OPERA HOUSE (H. Bull, manager and proprietor): Richard Golden in Old Jed Prouty 6; Gilmore's Twelve Temptations 13.==PERSONAL: Master Willie Hammond, the son of Assistant Manager Hammond of the Opera House, is developing into a fine musician. He has presided at the organ in Trinity Church, Newport, for several Sundays, giving great satisfaction.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (W. T. Keogh, manager): Bootles' Baby Dec. 30, 31, opened to a big house. The parts were all well taken especially that of Mignon by little Lena Bereisen. Arthur Rehan's clever comedy co. presented Surprises of Divorce 1, 2 and New Year's matinee to good houses. To give the name of those who deserve special mention, would be to name the entire cast. MacLean and Prescott appeared 3, 4 and matinee in Richard III., Ingomar and Pygmalion and Galatea, to fair houses.==GRAND OPERA HOUSE (J. F. O'Neil, manager): The Princeton University Glee Club gave an excellent concert to a fair house 31. The club was handsomely entertained by private citizens. The Musin Concert co. appeared 1 to a large house. It proved to be one of the finest concerts given here in years. By special request the co. played a return engagement appearing at matinee 4.==PERSONAL: Smiley Walker, is in town arranging for Annie Pixley's engagement.

CAMDEN.—OPERA HOUSE (J. L. Brasington, manager): Musin Concert co. to a good house 1.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): MacLean-Prescott co. 2; satisfactory performance. Musin's Concert co. 3, to an enthusiastic audience.

TENNESSEE.

MEMPHIS.—MEMPHIS THEATRE (Ellis Leubrie, manager): Kate Castleton closed her engagement Dec. 28 to a very satisfactory business. Roland Reed opened in The Woman Hater 30 to a fine audience. Mr. Reed produced American Assurance 31 to a large house. The play is entirely below Mr. Reed's abilities. The local critics slated the piece.==NEW OPERA HOUSE (Paul R. Albert, manager): McLean-Prescott co. Dec. 25, 26 gave excellent performances to full houses. Kate Castleton 30, 31 to big business.==ITEM: The friends of John Mahoney, chief usher and Frank Chalfant, master mechanic, presented each with a beautiful diamond. Kate Castleton made the presentation to Mr. Mahoney and Roland Reed to Mr. Chalfant.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Frederick Warde Dec. 24 to big business. Mr. Warde's support is fine. Ada Gray presented East Lynne to good business 28. Audience very much disappointed.

NASHVILLE.—THE VENDOME (J. O Milsom, manager): House dark Dec. 30-1. Anna Boyle was booked for three dates but canceled. Kate Castleton in A Paper Doll 2-4 to large and enthusiastic houses. The engagement was in every way satisfactory. Miss Castleton is herself more charming than ever and she is supported by one of the best cos. on the road. Her new song "Just in the old sweet way," was received with great favor and the clever little star was made to sing it over and over again at each performance. The Stowaway 6-8; J. K. Emmet 9-11 and Annie Pixley 13-15.==THE GRAND (Miss Emma Warren, manager): Miss Warren, supported by her stock co., presented A Jealous Love and East Lynne during the week to fair audiences. Frederick C. Hoey and Carrie Newcombe have arrived and joined the co. The current week they will present Ingomar, supported by Miss Warren and her co.==ITEMS: George Warren and Minnie DeBarr, members of the Grand stock co., were married 2, just after the performance of East Lynne. They have my best wishes for a successful and happy life.

TEXAS.

PORT WORTH.—OPERA HOUSE (George H. Dashwood, manager): A Possible Case co. gave the best dramatic performance seen here this season, but it drew light 19 Dec. 23, 24. A Night Off 25, 26, with Christmas matinee drew well. Nick Roberts' Humpty Dumpty co. matinee and evening 28 to light business.==PERSONAL: Mr. Burbridge, of A Night Off co., was the recipient of a handsome Christmas remembrance from the management. The presentation was made at the Christmas matinee performance, at which time Mr. Verney, of the co., was also remembered.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): Emma Abbott opened Dec. 30 in Ernani to a well-filled house.

AUSTIN.—MILLETT'S OPERA HOUSE (Captain C. Millett, manager): Emma Abbott's co. Dec. 23 in Rose of Castile to a large and fashionable audience. Same co. in Ernani 24, which drew as well as the previous opera. Audiences were well pleased. Miss Abbott possesses the same sweet lark-like voice she did years ago, and Austin never fails to greet her with large and appreciative audiences.

BRENHAM.—GRAND OPERA HOUSE (A. Simon, proprietor): Hettie Bernard Chase Dec. 26 to good business. Miss Chase made quite a hit here. Nellie Walters 30, 31 to good business.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (N. Burgess, manager): The Fiske University Jubilee Singers assisted by a local political organization gave two performances Dec 27, 28 to fair houses.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Berger, Leath and Myers, managers): The Boston Ideals closed a most successful engagement 2. Rice's Corsair 6-8; Alone in London 9 11.==THEATRE (Mrs. W. T. Powell, manager): Princeton College Glee and Banjo Club 28; large and fashionable house. Passions's Slave 30-1 to fair business. McLean and Prescott 9-11.

CHARLOTTESVILLE.—LEVY OPERA HOUSE (Perry and Sibley, managers): Charles A. Gardner appeared in Fatherland to good business 26. R. D. McLean and Marie Prescott 17, 18 in Richard III. and Ingomar.

WASHINGTON.

TACOMA.—GERMANIA THEATRE (J. P. Howe, manager): A Social Session pleased a fair audience Dec. 23.==ALPHA OPERA HOUSE (I. M. Junnett, manager): J. J. Williams Comedy co. appeared to medium business week beginning 23. The co. is poor, and even at cheap prices did not draw.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (P. Riester, manager): Lizzie Evans Dec. 31-1 did splendid business.==GRAND OPERA HOUSE (O. C. Genther, manager): Muggs' Landing 26-28 gave entire satisfaction to good houses. Beacon Lights 30-1 pleased large houses.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): Our German Ward 1 matinee and evening to crowded houses. Good performance and good music. Prof. Hurlbert's trained horses and dogs opened 2.

WISCONSIN.

MILWAUKEE.—ACADEMY (Jacob Litt, manager): The Great Metropolis begin a week's engagement Dec. 30 doing a light business except New Year's Day. The piece is one of the best acted and staged melodramas ever seen here and gave perfect satisfaction. Harry Weaver, Jr. as Will Webster and Myron Leffingwell as Jack Holt are deserving of special remark for their intelligent work, as are also Netta Guion as Nell Carr and Carrie Jackson as Gertrude Savernak. The scenery is admirably handled and reflects credit on the stage management of Martin Cody. Captain Swift 9.==GRAND OPERA HOUSE (Sherm T. Brown, manager): Aronson's Opera co. opened 29 in Erminie followed by Nadjy later in the week. The attendance was very light, a fact hard to account for as the co. gave entire satisfaction to all who heard it and received the best notices from the local press. Helen Lamont appeared to good advantage as Erminie although suffering from the effects of a cold. Emma Hanley was bright and pretty as Javotte, R. E. Graham and Louis DeLange were excellent as the two thieves. The scenery was bright and attractive and the costumes very handsome.==BIJOU OPERA HOUSE (Jacob Litt, manager): Reilly and Woods Specialty co. week of 30 played to good houses. Many of the specialties have been seen here before but they are all of the best order and gave excellent satisfaction. Rag Baby week of 6.==STANDARD (Miller and Nicolai, managers): Florence Bindley in Dot and After Taps played to fair business week closing 4. Eagle's Nest week of 6.==PEOPLE'S (John Slenray, manager): The Irwin Comb. gave good specialty performances to fair business week closing 4.==ITEMS: Several members of the Erminie co. were confined to their hotels with severe colds and unable to appear with the co.—W. D. Coxey, who has become very popular here with the newspaper men and others with whom he has come in contact in his capacity as press representative for Mr. Litt's attractions, has been appointed business manager of the Standard, in Chicago, which is now under Mr. Litt's management.—Sherman T. Brown has been decided upon as manager of the new Davidson Theatre now being built, and which will be finished and opened next season.—Sol. Litt, for the past two seasons treasurer of the Academy, goes to Chicago to officiate in the same capacity at the Standard. Alexander Foster will succeed him as treasurer at the Academy.—Charles Robinson, of Aronson's Opera co., and Mart Cody, of The Great Metropolis, are both Milwaukee boys that are getting to the front.

RACINE.—The New Opera House is a handsome structure and is to be equipped with the latest modern improvements; size of stage 34x66; seating capacity 1,200. Messrs. Clancy, prominent young business men of our city, are the managers. The opening is set for Feb. 10 with home talent in Pirates of Penzance. The following attractions have been booked at this late date: The Suspect, Paul Kauvar, Carleton Opera co., Howard Athenæum co., Still Alarm.

MADISON.—TURNER HALL (McConnell and Pressentin, managers): T. H. French's Little Lord Fauntleroy gave two performances Dec. 30 to fair business. Ada Fleming and Alberta Keene, who take the part of the charming Little Lord, are unusually bright children.

LA CROSSE.—LA CROSSE THEATRE (F. H. Hankerson, manager): Rosina Vokes canceled Dec. 28. Our theatregoers were very much disappointed. Little Lord Fauntleroy played to packed houses New Year's afternoon and evening and gave entire satisfaction. Said Pasha 3; Jim the Penman 10; Fred. Warde 17.

OSHKOSH.—GRAND OPERA HOUSE (I. Straslipka, manager): Said Pasha 1; good house.

CANADA.

ST. CATHARINES.—HUNT'S GRAND OPERA HOUSE (H. G. Hunt, proprietor and manager): Effie Ellsler in The Governess gave a fine performance to good business Dec. 28. Zera Semon Specialty co. week closing 4 at cheap prices to crowded houses.

ST. JOHN.—MECHANICS' INSTITUTE (D. P. Chisholm, manager): H. Price-Webber Comedy co. The Octoroon, Ten Nights in a Bar-room, Life of an Actress, Under the Gaslight and The White Slave (Edward Sterling's, not Bartley Campbell's), Panchon week closing 4 to excellent business. New Year's evening people were turned away.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The most fashionable house of the season greeted the Kendals week closing 4. The whole co. made a most emphatic success. The house was packed at every performance at advanced prices. W. S. Cleveland's Minstrels 6-8.==ACADEMY OF MUSIC (Percival T. Green, manager): The Wood-St. John co. appeared during the week in Roger La Honte and The Private Secretary. The audiences testified approval of the plays by a liberal patronage. Effie Ellsler in The Governess 9-11.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager) Effie Ellsler opened in The Governess to light business week closing 4. Miss Ellsler gave a very good delination of Zorah Worden, and the support was fair but the play is the most utterly incomprehensible drama it has ever been my lot to see. Later on in the week Egypt or a Daughter of the Nile was presented. This week E. H. Sothern in Lord Chumley and The Highest Bidder.==THEATRE ROYAL (Sparrow and Jacobs, managers): Pat Rooney Comedy co. in Pat's New Wardrobe to good business week closing 4. Gowon-go Mohawk in the Indian Mail Carrier 6. Edwin Arden next.

CHATHAM.—GRAND OPERA HOUSE (W. H. Harper, manager): The Dear Irish Boy pleased a good house Dec. 30 and the principals Dan McCarthy and Gus Reynolds were well received. Rose Coghlan made her first appearance here in Peg Woffington 2 to good business. May Davenport Burlesque co. to a crowded house 3. Fiske Jubilee Singers 6.==ITEM: Manager Harper and J. Palmer his assistant are each confined with the now popular "La Grippe."

THE AMATEUR STAGE.

THE STUDENT DRAMATIC SOCIETY'S DÉBUT.

The Student Dramatic Society gave their first performance in the Metropolitan Opera House last Saturday evening. The entertainment opened with an original one-act drama entitled In a Studio, written by Miss Amy Lionel, the directress of the club. The piece was not entirely devoid of merit, and occasionally gleamed with considerable brightness. The various characters were creditably assumed by the Messrs. W. King, Melo de Silva, Phillip Edwards, P. R. Robinson, R. M Fowler and Miss A. Rice-Collins. This piece was followed by an olio performance, which included such excellent artists as Miss Hallenbeck, Ella Joslyn, William Courtney and Ricardo Ricca. The performance concluded with the one-act comedy, A Pretty Piece of Business, the characters being ably sustained by the Misses May Morrison, A. Rice-Collins, Rose Fowler and Messrs. W. King and P. R. Robinson. This being the society's first performance I refrain from an extended criticism. RAY REES.

NOTES.

This being the holiday season little of importance has transpired among the amateurs.

An old clique of the defunct Davenport Society have formed a new club and will give several performances at the Criterion Theatre, Brooklyn, this season. Their first production will occur next month, when the lurid melodrama, Nevada; or, The Lost Mine, will be produced.

Ella G. Greene has resigned from the Amaranth Society. This is the outcome of the row which followed the very bad production of Lady Camilla last season by this society, and for which they seem to hold Miss Greene mainly responsible. But there were people in the Lady Camilla cast that were far worse than Miss Greene, but somehow they still play with the club.

The Gilbert will present J. B. Polk's comedy, Mixed Pickles, at the Brooklyn Academy of Music on the 8th inst. The cast includes Adam Dove, John Dyer, James I. Darling, Libbie Healy and Mamie Sloat.

Lynwood will be produced by the Amaranth at the Academy of Music on the 15th inst.

The Lyceum Society are rehearsing a new comedy called Betsey, which they will present at the Brooklyn Criterion Theatre Jan. 21.

Dion Boucicault's celebrated drama, The Colleen Bawn, was played at the Lexington Avenue Opera House, Monday evening, Dec. 30, by a cast of local amateurs. John White was the Myles and Nellie Ferguson, Eily O'Connor.

A number of prominent Brooklyn amateurs went down to Staten Island New Year's eve and gave a performance in aid of the Castleton Council. The Operetta, The Long Lost Brothers, was produced. The cast comprised A. J. Macauley, John T. Brennan and J. Williams Macy. The piece was very creditably presented and amused the audience immensely.

The new Student Club is not a bit ambitious. Oh, No! Just look at this from their programme: "In active preparation—Shakespeare's Twelfth Night, Esmeralda and Young Mrs. Winthrop." Wonder if they couldn't elide Hamlet in somehow?

Thomas T. Hayden, of the Melpomene, has just returned from a Western trip.

James Miniter, of the Booth, has been added to the Gilbert corps.

I am told the Amaranths were seriously thinking of producing Woman Against Woman, but owing to an imaginary little carnal stream, which they claim flows throughout the piece, it was abandoned. If they condemn this play because of such an objectional feature as this, why in the name of consistency didn't they taboo My Partner, Confusion or The Two Orphans, plays which they take great pride in singling out as their best achievements. Yet is not the odor of immorality far more predominant in these plays than in Woman Against Woman? Now, we are decidedly opposed to amateurs playing such pieces as these, but if the Amaranth's policy is towards the purely moral play, it may be well to remind them that "consistency is a precious jewel."

There appears to be some hitch between the Gilbert Dramatic Committee and two of their oldest members, John Noble and William Dinsmore. Neither of these gentlemen have played with the society this season, yet three plays have been cast. Does a bloody chasm divide them?

The voting contest opened by the *World* for the most popular Brooklyn amateur actress is attracting considerable attention in amateur dramatic circles. The *World* offers a fine pair of opera glasses and a handsome fan to the lady receiving the most votes. Of course it is not a question of ability, but merely popularity. It may likely be a question of who puts up the most money before the polls close. To be sure that is where the *World* comes in. The most prominent candidates so far are Ada Wondruff, Lizzie Wallace, Nellie Yale Nelson, Libbie Healy and Grace Clark.

HOME TRUTHS.

Los Angeles Tribune.

The last regular number of THE NEW YORK DRAMATIC MIRROR contains an article by Miss Minnie Maddern on the "Histrionic Blight," which is conceit. It contains a goodly number of home truths and is exceedingly well written.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

Abell, Florida	Forman & Morton	Maxwell, Mary
Andrews, Chas. L.	Fisher, Mr.	Moretti, Eleanor
Andrews, Lillian	Fermer, Miss N.	Mayer, Annie
Alliger, Jas. A	Gran, Jules	Miller, Regina
Adell, Helen	Gelder, George	Meade, F. Gordon
Archer, Mrs. H.	Gray, Alice	McSweeny, J. P.
Bedell, Vera	Grath, J. W.	McDowell, Mrs. G.
Blair, Mrs. Ella W.	Gilmore's B'nd(Mgr)	Newman, John K.
Bird, Edith B.	Grey, Jennie	Natale, Carlotta
Bernard, Gus A.	Gilbert Company	Norman, H. J.
Bassett, Mrs. R.	Henderson, Al.	Norton, J.
Bingham, Marie	Hall, Thos. C.	Pratt, C.
Bratting, Al.	Hilton, Grace	Parks, Ruth
Booth, Marion	Hedley, King	Pendleton, J. F.
Black, William	Hadlock, J. D.	Palmer, John M.
Burleigh, John Long	Hilford, Marie	Proctor, Agnes
Broache, Gussie	Hooper, H. B.	Floyd, Walter
Bonner, Marjorie	Hanley, Lawrence	Rutledge, Lucille
Bishop, Mrs. W. H.	Horton, Mamie	Redmund, Wm.
Beers, Newton	Holmes, Chas. N.	Revel, Arthur M.
Brien, J. F.	Harned, Virginia	Reed, Dr. H. M
Cross, E. J.	Hamilton, H. L.	Richardson, F.
Campbell, Isabel	Heege, Gus J.	Rosa Patti
Carroll, J. W.	Harold, W. A.	Robertson, Dan
Clarges, Verner	Jones, John	Staley, Geo. C.
Coleman, J. J.	Johnson and Lewis	Sanford, John S.
Clifton, Miss M. P.	Janvern, Geo.	Stockholm, Ada
Chapman, F. M.	Johnson, Geo. A. D.	Serrano, Thos. K.
Chapman and Selsbee	Johnston, Wm. J.	Smallwood, S.
Canfield, C. H.	Knight, Aldrich	Spenser Willard
Cooney, J. J.	Kendall, Ezra F.	Shan, W. H.
Cawthorne, Miss	Kemble, Frankie	Shine, Giles
Downing, Robert	Kellerd, J. E.	Sheridan, Marie L.
Delan, Hattie	Learock, Geo.	Sellers, Mary
Deardrish Boy(Mg'r)	Lykens, W. L.	Sydney, Myra
Daly, C.	Leece, Mary	Samms, Neale
Deane, F. H.	La Verne, Lucille	Smack, E. H.
Donnelly, H. G.	Lotta,	Story, Annie W.
Doyle, J. B.	Lyons, J. A.	Travers, Wd.
Daniels, Frank	La Cruz, Ada	Thompson, M.
Davis, F. E.	Lamierre, Phie	Tothill, H. A.
Edgar, George	Mascotte, Violet	Tillotson, J. K.
Elliott, W. T.	Marcellos, Kitty	Teal, Ben
Elder, Mrs.	Means, Pearl A.	Turner, Beverly W.
Elsler, W. C.	McIntosh, Burr	Thatcher, Geo
Ellison, May	McDonagh, Barney	Vanderbelt, E. H.
Friend, H.	Moss, Walter S.	Vroom, Ed.
Friend, Wm	McCormack, Loudon	West, Wm. H
Florence, Katie	Merrill, Miss M.	Watterman, Ida
Farrance, Miss L.	Mitchell, Maggie	Waldemere, Maude
Frawley, T. D.	Mayo, F. H.	Warde Frederick
Fitzgerald, Wm.	Marden, Addie	Ward Ralph
Fawcett, Geo.	Moeller, F.	White, Thos. S.
Fowler and Warmington	Marriott, Chas	Wash, E. B.
	McDonald, F.	Williams, Frank

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Louisville, Ky., Jan. 6—week.
AIDEN BENEDICT: New Orleans Jan. 6—week; Lake Charles 13, Orange, Tex., 14, Beaumont 15, Houston 16, Galveston 17-18, Columbus 20, San Antonio 22-22.
ARTHUR REHAN'S CO.: Columbus, Ga., Jan. 8, Birmingham, Ala., 9-11, Memphis 13-15, Little Rock 16, Pine Bluff, Ark., 17, Hot Springs 18, Dallas, Tex., 20-22.
ADA GRAY CO.: Greenville, Miss., Jan. 9, Vicksburg 10-11, Natchez 13, 16, Baton Rouge, La., 17, 18, New Orleans 19-25
AFTER DARK CO.: N. Y. City Jan. 6—week.
AUGUSTIN DALY'S CO.: New York City Oct. 2—indefinite.
A BUNCH OF KEYS (Western) CO.: Rochester, N. Y., Jan. 6—week; Troy 13—week; Montreal, Can., 20—week.
ARIZONA JOE: Philadelphia Jan 6—week.
A LEGAL WRECK: Boston, Jan. 6—week; Philadelphia, 13—week.
ARABIAN NIGHTS: Brenham, Tex., Jan. 16, Temple 17, Waco 18, Denison 19, Dallas 20, 21, Sherman 23, Fort Worth 25, 26, Tyrrell 27.
ARABIAN NIGHTS CO.: Exeter, N. H., Jan. 8, Concord 9, Lowell, Mass., 10, 11, Lawrence 13, South Framingham 14, Waltham 15, Danbury 16.
AGNES HERNDON CO.: Des Moines, Ia., Jan. 13, 14.
AROUND THE WORLD IN EIGHTY DAYS CO.: Fremont, Neb., Jan. 8.
ANTIOPE CO.: Minneapolis, Minn., Jan. 6—week.
ADAMS DRAMATIC CO.: Nashua, N. H., Jan. 6—week; Salem, Mass., 13—week; Lewiston, Me., 20—week.
A. M. PALMER'S CO.: Duluth, Minn., Jan. 8, Chicago 13—week; Columbus, O., 20-25, St. Louis 27—week.
A NIGHT OFF CO.: Fort Smith, Ark., Jan. 10, 11, Paris 13, Texarkana 14, Jefferson 15, Wetherford 16, 17, El Paso 19, 20.
BOOTLES' BABY CO.: Opelika, Ala., Jan. 8, Montgomery, 9, Mobile, 10, 11, New Orleans, La., 12—week.
BUCHANAN COMEDY CO.: Gallatin, Mo., Jan. 6—week; Chillicothe, O., 13—week; Cameron, 20—week.
BLUE AND THE GRAY CO.: Detroit, Mich., Jan. 6—week.
BRASS MONKEY CO.: New York City, Dec. 2—six weeks.
BOOTH-MODJESKA CO.: Providence, R. I., Jan. 6—week.
BELLS OF HASLEMERE CO.: Philadelphia, Jan. 6—week.
BURGLAR CO.: Detroit, Mich., Jan. 13-15, London, Ont., 16, Hamilton 17-18.
BEACON LIGHTS CO.: Buffalo, N. Y., Jan. 6—week.
BARRY-FAY CO.: Brooklyn, N. Y., Jan. 6—week. Bridgeport, Ct., 13, Birmingham, 14, Danbury 15, Bristol 16, Fall River, Mass., 17, 18, Boston 20—week.
CHIMES CO.: Chicago, Jan. 6—week; Pullman 13, Englewood 14, Streator 16, Ottawa 17, 18, Chicago 20—week.
CITY DIRECTORY CO.: Philadelphia Jan 6.—two weeks; Boston 20—two weeks.
CAPTAIN SWIFT CO.: Milwaukee, Wis., Jan. 9-11.
CHARLES A. GARDNER CO.: Chicago Jan. 6—two weeks.
CLARA MORRIS CO.: Boston, Mass., Jan. 6—week.
CORA TANNER CO.: Baltimore, Md., Jan. 6—week.
CHARLES T. ELLIS CO.: Waterbury, Ct., Jan. 20.
COLD DAY (Western) CO: Tarentum, Pa., Jan. 9, Rochester 10, Wellsville 11, East Liverpool 13, Beaver Falls, Pa., 14, Lootonia 15, Salem 16.
CORSAIR CO.: Norfolk, Va., Jan. 10, 11, Washington, D. C., 13—week.
CARRIE ANDERSON CO.: Valley Falls, Kan., Jan. 6—week.
CAREY'S TROUBLED CO.: Pine Bluff, Ark., Jan. 8, Texarkana, Tex., 9, Paris 10, Sherman 11, Dallas 12, McKinney 13, Terrill 15, Weatherford 16, Fort Worth 18, Mineola 20.
C. E. VERNER CO.: Fort Wayne, Ind., Jan. 10, 11, Chicago 20—week; Louisville 26—week.
DARK SECRET CO.: Brooklyn, N. Y., Jan. 6—week.
DANIEL BOONE CO.: Hopkinsville, Tenn., Jan. 8.
DENMAN THOMPSON: N. Y. City—indefinite.
DAN MASON'S CO.: Chicago Jan. 6—week.
DAN'L SULLY: Harlem, N. Y., Jan. 6—week; Providence, R. I., 13—week; Albany, N. Y., 20—week.
DRIFTING APART CO.: N. Y. City Jan. 6—week.
DEVIL'S MINE CO.: Baltimore, Md., Jan. 6—week.
EDDIE TIPTHILL CO.: Salem, Mass., Jan. 13, Albany, N. Y., 16, 17, Bogous City 18, 19, Roseburg 20, Jacksonville 22.
EAGLE'S NEST CO.: Milwaukee, Wis., Jan. 6—week.
EMMA FRANK'S DOT CO.: Minneapolis, Minn., Jan. 6—week.
EDDIS CO.: Philadelphia Jan. 6—week.
ESTELLE CLAYTON CO.: Fremont, O., Jan. 8, Findlay 9, Tiffin 10, Upper Sandusky 11, Marion 13.
EMMET ADAMS CO.: Troy, N. Y., Jan. 6—week; Montreal, Can., 13—week; Toronto 20—week.
ERNEST POSSART: Chicago Jan. 6—two weeks.
ERBA EXTRALL CO.: Dallas, Tex., Dec. 8, 9, Fort Worth 10, 11, Temple 13, Waco 14, Austin 15, 16, San Antonio 17, 18.
EDWARD HARRIGAN: Troy, N. Y., Jan. 8, Cohoes 9, Hudson 10, Kingston 11, Philadelphia 13—week.
ERMA WELLS CO.: Campbellford, Can., Jan. 8.
ERVIE ELLSLER CO.: Belleville, Can., Jan. 6, Toronto 9-11, Oil City 13, Meadville 14, Jamestown, N. Y., 15, Bradford, Pa., 16, Elmira, N. Y., 17, Binghamton 18.
EUGENE GOODRICH CO.: La Salle, Ill., Jan. 13—week; La Porte, Ind., 20—week.
E. H. SOTHERN: Montreal, Can., Jan. 6—week.
EVANGELINE CO.: Galveston, Tex., Jan. 7, 8, Austin 9, San Antonio 10, 11, Waco 13, Dennison 14, Tyler 15, Dallas 16-18.
EDWARD P. SULLIVAN CO: Chelsea, Mass., Jan. 6, Marlboro 7-11.
FANTASMA (A) CO.: New York City Dec 30—two weeks.
FANTASMA (B) CO.: Portland, Me., Jan. 6-8, Lewiston 9-11.
FAUST CO.: Philadelphia Jan. 13—week.
FAT MEN'S CLUB CO.: New Britain Ct., Jan. 8, Hartford 9-11, Springfield, Mass., 13, Fitchburg 14, Leominster 15, Chelsea 16, Lynn 17, 18, Haverhill 20, Newburyport 21, Waltham 22, Taunton 23, Fall River 24, Newport, R. I. 25.
FRED WARDE CO.: Chicago Jan. 6—week.
FUGITIVE CO.: Brooklyn, N. Y., Jan. 6—week; Albany 13-15, Binghamton 16, Williamsport, Pa., 17, Altoona 18, Pittsburg 20—week.
FRED G. ANDREWS CO.: Ogden, Utah, Jan. 6—week.
FLORENCE HAMILTON CO.: Galesburg, Ill., Jan. 6—week; Moline 13—week.
FANNY DAVENPORT CO: N. Y. City, Dec. 30—two weeks.
FRANK DANIELS CO.: Louisville, Ky., Jan. 8, Dayton, O., 9, Springfield 10, Evansville, Ind., 11.
FRANK CHANFRAU: New Haven, Ct., Jan. 9-11, Wallingford 13, Southington 14, Thomasville 15, Spencer, Mass., 16, Natick 17, Lowell 18, Nashua, N. H., 20, Taunton, Mass., 21.
FRANCESCA REDDING CO.: Ithaca, N. Y., Jan. 6—week.
FRANK L. FRAYNE CO.: Cincinnati Jan. 6—week; Wheeling, W. Va., 20—week.
FARMER WILL CO.: Decatur, Ill., Jan. 8.
GALLEY SLAVE CO.: Providence, R. I., Jan. 6—week.
GEORGIE HAMLIN CO.: Farmington, Ill., Jan. 8, 9, Elmwood 10, 11.
GO-WON-GO MOHAWK CO.: Montreal, Can., Jan. 6—week; Toronto 13—week; Buffalo, N. Y., 20—week.
GUILTY WITHOUT CRIME CO.: Burlington, Ia., Jan. 8, Cedar Rapids 9, Waterloo 10, Dubuque 11.
GRAY-STEPHENS CO.: Baltimore, Md., Jan. 6—week.
GRISMER-DAVIES CO.: Omaha, Neb., Jan. 6-8, Rhine Island 9, Hastings 10, North Platte 11, Colorado Springs 13, Pueblo 14, Aspen, Ill., 15, 16, Leadville 17, 18, Greeley 20, Cheyenne 21, Rollins 23, Park City, Utah, 24, 25.
GREAT METROPOLIS CO.: Chicago, Jan. 6—two—weeks.
HATTIE BERNARD-CHASE: Texarkana, Ark., Jan. 8, Hot Springs 9, Little Rock 10, 11.
HOLE IN THE GROUND CO.: Cincinnati, O., Jan. 6—week.
HELD BY THE ENEMY (No. 1) CO.: Cleveland, O., Jan. 6—week; Cincinnati 13—week.
HANS THE BOATMAN CO.: Fort Townsend, Wash., Jan. 8, Seattle 9-11, Victoria, B. C., 13, 14, Vancouver 16, Salem, Ore., 17, 18, Marysville, Cal. 20.
HUNT COMEDY CO.: Des Moines, Ia., Jan. 6—week.
HUNTLEY-HARRISON CO.: Waco, Tex., Jan. 10, 11.
HE, SHE, HIM HER CO.: Savannah, Ga., Jan. 8, 9, Charleston, S. C., 10, 11.
HELD BY THE ENEMY (Gillette's) CO.: Hannibal, Mo., Jan. 8, Ottumwa, Ia. 11.
HILARITY CO.: Wellington, Kas., Jan. 8, Hutchinson 9, McPherson 10, Newton 11.
HARDIE-VON LEER CO.: Syracuse, N. Y., Jan. 6—week; Rochester 13—week; Troy 20—week.
HOLDEN COMEDY CO.: Peoria, Ill., Jan 6—week.
HENRY CHANFRAU CO.: New Haven Ct., Jan. 9, 11.
IN THE RANKS CO.: Cleveland, O., Jan. 6—week.
IVY LEAF CO.: Muskegon, Mich., Jan. 8, Kalamazoo 9, Bay City 10, East Saginaw 11.
IDA VAN CORTLAND CO.: Flint, Mich., Jan. 6—week; Lansing 13—week; Jackson 20—week.
JENNIE CALEF CO.: Honey Grove, Tex., Jan. 8, McKinney 9, Terrell 10, 11.
J. A. STEVENS: New Haven, Ct., Jan. 8, Birmingham 9.
JANAUSCHEK: Paterson, N. J., Jan. 6-8.
J. K. EMMET CO.: Nashville, Tenn., Jan. 9-11, Chattanooga 13, Aniston, Ala., 14, Montgomery 15, Pensacola, Fla. 16, New Orleans 23—week.
J. B. POLK CO.: Buffalo, N. Y., Jan. 6-8, Detroit, Mich., 9-11, Toledo, O., 13, 14, Cincinnati 19-22, Janesville 23, Wheeling, W. Va., 24, Altoona 25, Philadelphia 27—week.
JOHN DILLON CO.: Houston, Tex., Jan. 8, 9, Galveston 10, 11, New Orleans 13—week.
J. J. DOWLING CO.: Wilmington, Del., Jan. 9-11.
JOSEPH MURPHY: St. Louis, Mo., Jan. 6—week.
KATE CASTLETON: Kansas City, Mo., Jan. 6—week; St. Louis 13—week.
KAJANKA: New York City—indefinite.
KENDALS: Chicago Jan. 6—two weeks.
KATIE PUTNAM CO.: Provo, Utah, Jan. 9, Saleda, Col. 12.
KEEP IT DARK CO.: Wausau, Wis., Jan. 8, Stevenspoint 9, Chippewa Falls 10, Eau Claire 11.
KIRALFY'S CO.: Dallas, Tex., Jan. 13, 14, Ft. Worth 15, 16, Austin 17, 18, San Antonio 19, 20, Houston 21, 22, Galveston 23-25, New Orleans 26—week.
LONDON GAIETY CO.: New York City Dec. 10—indefinite.
LATEN ON CO.: Bridgeport, Ct., Jan. 8, Newburg N. Y., 20.
LITTLE LORD FAUNTLEROY CO.: Detroit, Mich., Jan. 6-8, Toronto 9-11.
LITTLE LORD FAUNTLEROY CO.: Denison Tex., Jan. 8, Paris 9, Texarkana 10, Pine Bluff, Ark., 11, Little Rock 13, 14, Hot Springs 15, Jefferson, Tex., 16, Tyler, 17, Shreveport, La., 18, Marshall, Tex., 20, Vicksburg, Miss., 21, Natchez 22, Jackson 23, Meridian, Miss., 24, Selma, Ala., 25.
LIGHTS AND SHADOWS CO.: Albany, N. Y., Jan. 6—week; Syracuse 13—week.
LITTLE LORD FAUNTLEROY CO.: N. Y. City Nov. 23—indefinite.
LITTLE LORD FAUNTLEROY CO.: Detroit, Mich., Jan. 6-8, Toronto 9-11, Cleveland, O., 13—week.
LIZZIE EVANS CO.: Alliance, O., Jan. 8, Massillon 9, Bucyrus 10, Wapakoneta 12, Columbus 12-18, Toledo 20-25.
LILLIAN LEWIS CO.: Minneapolis, Minn., Jan 6—week; Chicago 13—week.
LEGAL WRECK CO.: Boston Jan. 6—week.
LEWIS MORRISON: Boston Jan. 6—week; Lynn 13, 14, Chelsea 15, Marlboro 16, Worcester 17, 18, Holyoke 20, Springfield 21, Westfield 22, Binghamton, N. Y., 23, Elmira 24, Jamestown 25.
LOUIS JAMES: Denver, Col., Jan. 6—week.
LOST IN NEW YORK CO.: Streator, Ill., Jan. 8, 9, Bloomington 10.
MME. RHUVILLE CO.: St. Louis, Mo., Jan. 6—week.
MINNIE MADDERN: La Crosse, Wis., Jan. 8, Winona 9, Rochester, Minn., 10, Mankato 11, Des Moines, Ia., 13, 14, Marshalltown 15, Cedar Rapids 16, Iowa City 17, Dubuque 18.
MIDNIGHT BELL CO.: Brooklyn, N. Y., Jan. 6—week.
MACLEAN-PRESCOTT CO.: Danville, Va., Jan. 8, Richmond 9-11; Lynchburg 13, 14, Roanoke 15, 16, Charlottesville 17, 18, Washington, D. C., 20—week.
MANKIND CO.: Lincoln, Neb., Jan. 8, Omaha 9-11.
MONTE CRISTO (FRANK LINDON'S) CO.: Buffalo N. Y., Jan. 6—week.
MURRAY-MURPHY CO.: Des Moines, Ia., Jan. 8, Creston 9, St. Joseph, Mo., 10, 11.
MAUDE HERBERT THOMAS: Washington, N. J. Jan. 8, East Orange 10, Auburn, N. Y., 11, Geneva 12, Rochester 13, 14, 15, Toronto Can., 16-18.
MR. BARNES OF NEW YORK CO.: Montgomery, Ala., Jan 8, Birmingham 9, Anniston 10.
MATTIE VICKERS: Pensacola, Fla., Jan. 8, 9, Mobile, Ala., 10, 11, New Orleans 12—week.
MONTE CRISTO (O'Neill's) CO.; Baltimore, Md., Jan. 6—week.
MUGG'S LANDING: McKeesport, Pa., Jan. 11, Cleveland, O., 13—week.
MARIE HILFORDE: Pottsville, Pa., Jan. 9, Shamokin 10, Danville 11, Mt. Carmel 13, Milton 14, Columbia 15, Reading 16, 17, Pottstown 18, York 20.
MILTON NOBLES: Ft. Wayne, Ind., Jan. 8, Richmond 9, Lebanon, O., 10, Zanesville 13, Bellaire 14, Cumberland, Ind., 15.
MONROE-RICE CO.: St. Joseph Mo. Jan. 8, Atchison Kas. 9, Leavenworth 10, Lincoln Neb. 11, Omaha 13-15, Des Moines Ia. 16, Cedar Rapids 17, Davenport 18, Chicago Ill. 20—week.
MY PARTNER CO.: Philadelphia Jan. 6—week.
MY JACK CO.: Boston Jan. 6—week.
MARIE WAINWRIGHT: N. Y. City, Dec. 16—four weeks.
NELLIE MCHENRY CO.: Louisville Ky. Jan. 8, Frankfort 9, Lexington 10, 11.
NAT GOODWIN CO.: Boston Jan. 6—two weeks.
NATURAL GAS CO.: Brooklyn E. D. Jan. 6—week.
NEW YORK THEATRE CO.: Martinsburg W. Va, Jan. 6—week.
N. S. WOOD CO.: Wheeling W. Va. Jan. 8, Youngstown O. 9, Mansfield 10, Fort Wayne Ind. 11.
NOBS FAMILY: Dixon Ill. Jan. 8, Sterling 9, Morrison 10, Clinton Ia. 11, DeWitt 13, Maquoketa 14, Anamosa 15, Monticello 16, Manchester 17, Waterloo 18, Cedar Falls 20.
OLD HOMESTEAD CO.: Cleveland, O., Jan. 6—week; Erie, Pa., 13, Warren 14, Oil City 15, Franklin 16, Meadville 17, Olean, N. Y., 18, Bradford, Pa., 20, Elmira, N. Y., 21, Corning 22, Williamsport 23, Pottsville 24, Reading 25.
OLD JED PROUTY CO.: New Bedford, Mass., Jan. 8, Chelsea 9, Lawrence 10, Woonsocket 11.
OUR FLAT CO.: Harrisburg, Pa., Jan. 8, Williamsport 9, Bradford 8, Buffalo, N. Y., 9-11.
ONE OF THE FINEST CO.: Brooklyn, N. Y., Jan. 6—week.
OLIVER BYRON CO.: Newark, N. J., Jan. 6—week; Providence, R. I., 13—week; Reading 20-22, Paterson, N. J., 23-25.
ONLY A FARMER'S DAUGHTER CO.: Montgomery, Ala., Jan. 8, 9, Birmingham 10, 11, Nashville 12-13, Louisville, Ky., 16-18, Cincinnati 20—week.
PRINCE AND PAUPER CO.: Philadelphia Dec. 30—three weeks.
PEARL MELVILLE CO.: St. Joseph, Mo., Jan. 6—week.
PEOPLE'S THEATRE CO.: Carbondale, Pa., Jan. 6—week.
PARLOR MATCH CO.: N. Y. City, Jan. 6—week.
P. F. BAKER CO.: Owensboro, Ky., Jan. 9, New Albany, Ind., 10, Chillicothe, O. 11, Philadelphia 13—two weeks.
POSSIBLE CASE CO.: Los Angeles, Cal., Jan. 6-11, Fresno 13, Stockton 14, Santa Cruz 15, San Jose 16, Oakland 17, 18, San Francisco 21—two weeks.
PAT ROONEY CO.: Toronto, Can., Jan. 6—week; Buffalo 13—week.
PAUL KAUVAR CO.: Circleville, O., Jan. 8, Chillicothe 9, Wheeling 10, 11, Buffalo, N. Y., 13-18, Toronto, Can., 20-22, Rochester, N. Y., 23, 25.
ROGER LA HOYTE CO.: Washington, D. C., Jan. 6—week.
ROBINA VOICES CO.: Milwaukee, Wis., Jan. 6-8, Indianapolis 9-11, Detroit 13—week.
ROBERT DOWNING CO.: American, Pa., Jan. 8, Thomasville 9, Jacksonville, Fla., 11, 12.
ROLAND REED CO.: New Orleans 6—week; Austin, Tex., 13, San Antonio, 14, 15.
ROHANY RYE CO.: Philadelphia, Jan. 13—week.
RANCH 10 CO.: Philadelphia, Jan. 6—week.
ROYCE-LANSING CO.: Appalachicola, Fla., Jan. 9-11.
ROBERT MANTELL CO.: Boston, Jan. 6—week; New York City 13—four weeks.
ROYAL PASS CO.: Marlboro, Mass., Jan. 8, Waltham 9, Haverhill 10, 11, Easton, Pa., 16, Bethlehem 17, Scranton 18.
RAG BABY CO.: Milwaukee, Wis., Jan. 6—week; Chicago 13—two weeks.
ROSE COGHLAN CO.: Syracuse, N. Y., Jan. 7, 8, Rochester 9-11, Boston 13—week, Trenton, N. J., 20, Wilkesbarre 21, Scranton 22, Elmira 23, Bradford 24, Erie 25.
RENTZHOW'S PATHFINDERS: Steubenville, O., Jan. 6-8, Martin's Ferry 9-11, McKeesport, Pa., 13—week.
RHEA: Oswego, N. Y., Jan. 8, Rome 9, Amsterdam 10, Newburg 11, Plainfield, N. J., 13, Reading, Pa., 14, Allentown 15, Orange, N. J., 16, Elizabeth 17, Morristown 18, Richmond, Va., 20-22, Hampton 23, Norfolk 24.
REDMUND-BARRY CO.: Chicago Jan. 6—week.
RICHARD MANSFIELD: New York City Dec. 26—indefinite.
SHE CO.: Kansas City, Mo., Jan. 6—week.
SHENANDOAH CO.: New York City Oct. 21—indefinite.
SAINTS AND SINNERS CO.: Brooklyn, N. Y., Jan. 6—week.
STORM-BEATEN CO.: Philadelphia Jan. 6—week.
SILVER KING CO.: Princeton, Ind., Jan. 8, Evansville 9, 10, Henderson 11.
STANDARD THEATRE CO.: Steubenville, O., Jan. 6—week.
SIBERIA: St. Louis, Mo., Jan. 6—week.
SEYMOUR-STRATTON CO.: Somerville, N. J., Jan. 6—week.
SUSPECT CO.: Detroit, Mich., Jan. 6—week.
SPOONER COMEDY CO.: Beatrice, Neb., Jan. 6—week.
SHANTY QUEEN CO.: Cincinnati, O., Jan. 6—week.
STUTTZ'S CO.: Eureka Springs, Ark., Jan. 9-11, Paris, Tex., 13, 14.
STUART ROBSON CO.: Milwaukee, Wis., Jan. 10, Chicago 13—two weeks.
SI PLUNKARD CO.: Brewster, N. Y., Jan. 8, New Milford 9.
STEWART THEATRE CO.: London, O., Jan. 6—week; Alliance 13—week.
ST. FELIX SISTERS: Akron, O., Jan. 11.
STILL ALARM CO.: Jersey City Jan. 6—week.
SALLIE HISTON CO.: Brownsville, Pa., Jan. 6—week; Irwin 13—week.
SOL SMITH RUSSELL CO.: Cincinnati, O., Jan. 6—week.
STOWAWAY CO: Nashville, Tenn., Jan. 6-8, Memphis 9-11, Birmingham, Ala., 13, 14, Atlanta, Ga., 15, 16, Chattanooga, Tenn., 17, Knoxville 18, Roanoke, Va., 20, Lynchburg 21, Norfolk 22, Richmond 23, Wilmington, Del., 24, 25.
SI PERKINS CO.: Salma, Ala., Jan. 8, Rome, Ga., 9, Chattanooga 10, Knoxville 11, Winchester, Ky., 15, Mt. Sterling 16.
SPIDER AND FLY CO.: San Francisco Dec. 23—four weeks.
SWEET LAVENDER CO.: Frankfort, Ky., Jan. 8, Lexington 9, Knoxville 10, Chattanooga 11, Atlanta, Ga., 13, Rome 14, Anniston, Ala., 17, 18.
SALVINI: Chicago Jan. 6—two weeks; St. Paul, Minn., 20, 21, Minneapolis 23, 25.
THOMAS W. KEENE CO.: Reading, Pa., Jan. 8, Lancaster 9, Elizabeth, N. J., 10, Trenton 11, Easton, Pa., 13, Allentown 14, Wilkesbarre 15, Scranton 16, Binghamton, N. Y., 17, Ithaca 18.
TURNED UP (Sanger's) CO.: Louisville, Ky., Jan. 6—week.
TWO OLD CRONIES: Peru, Ind., Jan. 8, Como 10.
TWO JOHNS CO.: Waterloo, Ia., Jan. 8, Dubuque 9, Cedar Rapids 10, Clinton 11, Davenport 12, Muscatin 13, Rock Island, Ill., 14, Ottawa 15, Joliet 16, Kankakee 17, Lincoln 18.
THOS. E. SHEA CO.: Youngstown, O., Jan. 6—week; Wheeling, W. Va., 13-15, E Liverpool, O., 16-18, Franklin, Pa., 20-25.
THROWN UPON THE WORLD CO.: Frostburg, Md., Jan 8, Somerset, Pa., 9, Dawson 10, Monongahela City 11, Brownsville 13, Uniontown 14, Scottdale 16, Greensburg 18, Indiana 20, Butler 21, Du Bois 22, Braddock 27.
TRUE IRISH HEARTS CO.: Zanesville, O., Jan. 8, Bellair 9, Wheeling, W. Va., 10-11.
THE WIFE CO.: Columbus, O., Jan. 6—week; Springfield, 13, Dayton 14, Toledo 15, Erie, Pa., 16, Rome, N. Y., 17, Troy 18.
TWO SISTERS CO.: Newark, N. J., Jan. 6—week; Brooklyn 13—week; Brooklyn, E. D., 20—week.
TWELVE TEMPTATIONS: New Haven, Ct., Jan 6-8, Holyoke, Mass., 9.
THEE WILL TELL CO.: Kansas City, Mo., Jan 6—week.
TEN SOLDIER CO.: N. Y. City Jan. 6—week.
TOM RICKETTS CO.: Jamestown, N. Y., Jan. 8.
ULLIE AKERSTROM CO.: Des Moines, Ia., Jan. 9-11.
UNDER THE LASH CO.: Worcester, Mass., Jan 6—week.
UNCLE TOM'S CABIN (Stetson's) CO.: Marion, O., Jan. 8, Delaware 9, Xenia 10, Springfield 11.
UNCLE TOM'S CABIN (Peck and Fursman's) CO.: Hornellsville, N. Y., Jan. 8, Cuba 9, Olean 10, Bradford, Pa., 11, Jamestown, N. Y., 13, Erie, Pa., 15.
UNCLE TOM'S CABIN (Griswold's) CO.: Stockton, Cal., Jan. 8, Livermore 9, San Jose 10, 11.
VICTORIA VOICES CO.: Waterbury, Conn., Jan. 8, New Britain 9, New Haven 10, Bridgeport 11.
W. J. SCANLAN: Bradford, Pa., Jan. 9.
W. H. CRANE: Philadelphia Jan. 13—week.
WILL O' THE WISP CO.: Taunton, Mass., Jan. 8, Westerly, R. I., 10, South Framingham, Mass., 13.
WAITE COMEDY CO.: Lock Haven, Pa., Jan. 6—week; Tyrone 13—week.
WEBBER'S COMEDY CO.: Fredericton, N. B., Jan. 6—two weeks; Houlton, Me., 20—week.
WHITE SLAVE CO.: Hoboken, N. J., Jan. 6—week.
WORLD (Little's) CO.: Bufaula, Ala., Jan. 8, Troy 9, Columbus, Ga., 10.
WILSON BARRETT CO.: Philadelphia Jan. 6—two—weeks.
WAIFS OF NEW YORK CO.: Dayton, O., Jan. 6—week; Indianapolis, Ind., 13—week; St. Louis, Mo., 20—week.
WORLD AGAINST HER CO.; Reading, Pa., Jan. 8, 9, Easton 11.
ZIG-ZAG CO.: Peoria, Ill., Jan. 8, Marshalltown, Ia., 9, Des Moines 10, Sioux City 13, 14, Lincoln, Neb., 15, Omaha 16, 18.
ZEFFIE TILBURY CO.: South Norwalk, Conn., Jan. 6—week; Meriden 13—week; Middletown 20, 21, Springfield 22, New Haven 23—25.

OPERA AND CONCERT COMPANIES.

BOSTONIANS: Cincinnati, Jan. 6—week.
BOSTON STARS: Indiana, Ill., Jan., 8, 9, Washington 10, 11, Columbina, O., Jan. 13, Kent 14, Shelby 15, Tiffin 16, Findlay 17, Ada 18, Bucyrus 20, Granville 21, Cambridge 22, Barnesville 23, Clarksburg, W. Va., 24, 25.
BENNETT-MOULTON OPERA CO.: Altoona, Pa., Jan. 6—week.
CARLETON OPERA CO.: Brooklyn, E. D. Jan. 6—week.
CASINO (Lamont) OPERA CO.: St. Paul, Minn., Jan. 6—week. Minneapolis 13—week.
CONREID OPERA CO.: Rochester N. Y., Jan. 6-8, Auburn 9, Syracuse 10, 11.
CORINNE OPERA CO.: St. Louis Jan. 6—week.
EMMA ABBOTT OPERA CO.: New Orleans, La., Jan. 6—week; Mobile, Ala., 13-15, Selma, 16, Montgomery 17, 18.
GIPSY LASSES CO.: Richmond, Ind., Jan. 6—week.
GILBERT OPERA CO.: Alliance, O., Jan. 9-11.
GRAU OPERA CO.: Brownsville, Tenn., Jan. 8, Owensboro, Ky., 9, New Albany, Ind., 10, Chillicothe, O., 11.
HARVARD QUARTETTE: Marshalltown, Ia., Jan. 8, Ottumwa 9, Albia 10, Kirksville 11.
JUCH OPERA CO.: Los Angeles, Cal., Jan. 6—week.
MCCAULL OPERA CO.: Chicago Dec. 9—indefinite.
MCGIBENY CO.: Danville, Ill., Jan. 8, Lebanon 9, Hindostown 10, Glasgow 11, Bowling Green, Ky., 13, Russellville 14, Owensboro 15, Henderson, 16, Madisonville 17, Hopkinsville 18, Clarksville, Tenn., 20.
NASHVILLE STUDENTS: Dixon, Ill., Jan. 8, Sterling 9, Morrison 10, Clinton, Ia., 11.
OGLAN CO.: Philadelphia Dec. 23—four weeks.
OVIDE MUSIN CO.: Brunswick, Ga., Jan. 8, Augusta 9, Jacksonville, Fla., 10.
PAOLA CO.: Washington, D. C., Jan 6—week.
REINHART OPERA CO.: Pottstown, Pa., Jan. 6—week; Bridgeton, N. J., 13—week.
SAID PASHA CO.: St. Paul, Minn., Jan. 6—week; Minneapolis 13—week; Denver 20—week.
THE GONDOLIERS: New York City Jan. 7—indefinite.
WILBUR OPERA CO.: Toledo, O., Jan. 6—week.

VARIETY COMPANIES.

ALHAMBRA BURLESQUE: Troy, N. Y., Jan. 6—week.
ADA HENRY CO.: Warrenton, N. C., Jan. 8, Greensboro 9, Raleigh 10, Goldsboro 11, Wilmington 13, Charleston, S. C., 14, Savannah, Ga., 15, Brunswick 16, Atlanta 17.
AUSTIN'S AUSTRALIANS: Buffalo, N. Y., Jan. 6—week; Washington, D. C., 13—week; Baltimore 20—week.
FORRESTER'S BURLESQUE CO.: Buffalo, N. Y., Jan. 6—week.
GUS HILL'S CO.: Reading, Pa., Jan. 9-11.
HERRMANN'S TRANSATLANTIQUE CO.: Pittsburg Jan. 6—week.
HOWARD BURLESQUE CO.: Chicago Jan. 6—week.
HOWARD ATHANEUM CO.: San Francisco, Cal., Dec. 23—three weeks.
HYDE'S CO.: N. Y. City, Jan 6—week.
IRWIN BROTHERS.: Cleveland, O., Jan. 6—week.
KERNELL'S CO.: Philadelphia Jan. 6—week.
LONDON SPECIALTY CO.: Washington, D. C., Jan. 6—week.
LEONZO BROTHERS: Syracuse, N. Y., Jan. 6—week.
LILY CLAY'S GAIETY CO.: Lawrence, Mass., Jan. 8, Lowell 9, Holyoke 10, Troy, N. Y., 11, Philadelphia 13—week.
NELSON'S CO.: Louisville, Ky., Jan. 6—week.
NIGHT OWLS CO.: Mansfield, O., Jan. 8, Akron 9, Youngstown 10, Erie, Pa., 11.
RENTZ-SANTLEY CO.: Cincinnati, O. Jan. 6—week.
REILLY-WOODS CO.: Chicago Jan. 6—week; Detroit 13—week; N. Y. City 20—three weeks.
TWO MACS CO.: Baltimore, Md., Jan. 6—week.
VALLE'S VAUDEVILLES: Philadelphia Jan. 6—week.
VAIDIS SISTERS: Chicago, Ill., Jan. 6—week.

MINSTRELS.

BARLOW'S MINSTRELS: Shelbyville, O., Jan. 8, Columbus 9, Greensburg 10, Aurora 11, Cincinnati 13—week.
BEACH-BOWERS MINSTRELS: Carlinville, Ill., Jan. 8, Litchfield 9, Hillsboro 10, Pana 11, Shelbyville 13, Mattoon 14, Paris 15, Terre Haute, Ind., 16, Green Castle 17, Crawfordsville 18.
CLEVELAND MINSTRELS: Kansas City, Mo., Jan. 6—week.
CUSHMAN-THOMAS' MINSTRELS: Harlem, N. Y. Jan. 6—week.
EATON-HOGAN MINSTRELS: Minneapolis, Minn., Jan. 6—week.
FIELD'S MINSTRELS: Jacksonville, Fla., Jan. 8, Gainesville 9, Ocala, Fla., 10, Orlando 11, Sanford 12, Palatka 13, St. Augustine 14, Montgomery, Ala., 16, Troy 17, Eufaula 18, Columbus, Ga., 19, Opelika, Ala., 22, West Point, Ga., 23, Atlanta, 24, 25.
GORMAN'S MINSTRELS: Rock Island, Ill., Jan. 9 Davenport, Ia., 10, Ottawa, Ill., 11, Streator 13, Joliet 14, Aurora 15, Rockford 16.
MCCABE-YOUNG MINSTRELS: Pontiac, Ill., Jan. 8, Hoopeston 10, Danville 11.
NELSON'S MINSTRELS: Chicago, Ill., Jan. 6—week.
PRIMROSE-WEST MINSTRELS: Pittsburg, O., Jan. 6—week.

MISCELLANEOUS.

BARTHOLEMEW'S EQUINES: Lynn Mass. Jan. 6—week; Haverhill 13, Lawrence 20—week.
BRISTOL'S EQUINES: Birmingham Pla. Jan. 6-8, Rome, Ga., 9-11.
BUFFALO BILL'S WILD WEST: Barcelona, Spain, Dec. 26—ten weeks.
ELI PERKINS CO.: Tiffin O. Jan. 9, Delaware 10, Garrettsville 11, Clinton Ia. 13, Iowa Falls 14, Algora 15.
GENTRY'S CANINES: Memphis Tenn. Jan. 6—week.
G. PAUL SMITH'S MONOLOGUE: Fly Creek N. Y. Jan. 13, Milford 14, Hartwick Seminary 15, Bennettsville 16, Binghamton 17, 18, New York Mills 21.
HERRMANN: Baltimore Md. Jan. 6—week.
MONTFORD'S MUSEUM: Kensington, Can., Dec. 23—indefinite.
OLIVER WREN: Hartford Ct. Jan. 8, Bangor 9, Benton Harbor 10, New Buffalo 11, Three Oaks 13, Buchanan 14, Ligonier, Ind., 15, Kendalville 16, Waterloo 17, Butler 18, Albion 20, Milford 21, Leisburg 22, Warsaw 23, Bourbon 24, Valparaiso 25.

MATTERS OF FACT.

G. L. Stout, author of the successful musical farce comedy A Legal Holiday, will put that piece on the road. It made a pronounced hit on its production at Wilt and Collyer's Comedy Theatre. Managers having open time are requested to communicate with G. L. Stout, Wild and Collyer's Theatre, New York.

The New London Theatre, this city, has open dates for combinations on renting or sharing terms.

Managers holding time and contracts with Adam Forepaugh, Jr.'s Horse Show are notified that all dates after Jan. 4 are canceled.

Manager M. J. Bray, Jr., wants a first-class opera company to open the season of the Grand at Evansville, Ind., for two or three nights about Sept 1.

A. W. Thompson, proprietor and manager of the New Park Theatre, Newcastle, Pa., announces that he will only book a limited number of good attractions. He has choice open dates for the balance of the season.

Elsie Willard and Ross Snow are reported to be making a successful tour in their new musical farce-comedy Town Lots.

Florence Hastings is at liberty.

Marie Barnum (Mrs. J. H. Ryley) singing and dancing soubrette and characters, may be specially engaged for drawing-room entertainments. Miss Barnum also prepares pupils for the stage. This lady has had wide experience in the principal London and Provincial theatres.

Emily Rigl is reported to have made a pronounced success as Marina in Mr.

EMPHASIS.

There are but few subjects connected with the art of rhetoric possessing more immediate interest for the professional actor, than what may be termed the technology of emphasis.

What is emphasis? In general terms it is a stress laid by a speaker upon words, upon portions of sentences, or even upon whole sentences for the purpose of indicating, developing or enforcing the meaning intended to be conveyed by the language used. Where the speaker is using his own language to express his own feelings or to convey his own meaning, it will usually be found that the stress of emphasis and of sub-emphasis is critically correct, although the speaker may be uneducated and the words, are far from being the most apt which could have been employed. In such a case the vocal utterance is a mechanical and habitual obedience to the workings of thought and is unperceived by the speaker as a distinct operation. The thought is uttered, and its main feature is emphasised as a matter of course.

This fact marks emphasis as being, primarily, one of those natural and functional operations of mind in controlling the vocal organs, which are regarded as instinctive from their being so habitual, so instantaneous and so unperceived in the effort as to render an analysis of the precise method of operation exceedingly difficult, if not altogether impossible.

The force and balance of emphasis in a natural utterance is in such nice accord with the strength or value of the thought in the mind of the speaker, that it affords to the analytical hearer a key to determine the extent to which the uttered thought is either felt or understood by the mind of the speaker. Here is the foundation of all natural oratory, that is, oratory prompted by strong feeling upon critical occasion, when every word tells to the extent with which it is weighted by bright thought. The hearer is unconsciously affected, his reason and his passions swayed by the natural emphasis which has equally unconsciously indicated the depth of feeling, the extent of knowledge and the fulness of thought, in action in the orator's brain.

This is entirely distinct from any question as to whether better thoughts might have been uttered in better language, or whether more or better shades of meaning might have been developed. Our proposition in this regard merely amounts to this, that in unstudied utterances, emphasis is natural and a never-failing index to the thought conveyed.

The actor is, however, placed under radically different conditions in speaking his lines. He has then to develop by utterance the true meaning of language and thought not his own. The chief instrument by which he must effect this development is correct emphasis. By correct emphasis we mean that emphasis which will best define the most natural meaning which the words themselves and their position indicate to be their proper and pre-intended meaning. How simple, then, is the principle upon which the actor is to determine true emphasis. It is nothing more nor less than determing the true meaning of the language and then uttering it according to that precise determination. Let us not be misunderstood. Simple as is the principle the difficulty of applying it in practice is often immense.

Language is frequently found to be very subtle in expression; so much so that it has been said by a philosopher that it was invented to conceal the thoughts. On the other hand, it is frequently so pregnant with meaning as to be capable of suggesting a great variety of subsidiary or concurrent thoughts, according to the manner of emphasis which may be used. Of this the Lord's Prayer is a remarkable example, and it has often been shown on the stage that language has contained meanings unthought of by the authors.

In plays the whole history of the plot, the situation, the prior events or the catastrophe of the play as yet undisclosed to the audience, all have their necessary influence in determining the exact meaning and just prominence of every sentence and word, as they must all be considered with their context and due relations, and cannot be isolated upon any just or satisfactory basis. It is the possession of the intellect which takes all these points under review that distinguishes the great actor from the strutting, bellowing crowd who "make the judicious grieve." It is sad to think that the exercise of this faculty is frequently engaged (and by those who should know better) in the illegitimate hunt after "new readings" for the mere pandering to the craze for novelty or the still more ignoble design of self advertisement.

It is sufficiently plain, therefore, that nature furnishes the only rule of emphasis. The actor must first understand what he is going to speak, and this is the golden rule—the Alpha and Omega of the matter.

He who would pretend to lay down any empirical rule by which a sentence can be justly emphasised must be listened to with great caution, however learnedly he may talk and however dictatorially he may attempt to lay down his rules.

SNAP, THE AGENT.

Came unto the Landlord portly,
Came with mien and language courtly,
Came before that shirt-front stately,
Snap, the agent, very lately.

Flashed the diamond, quick to daze him,
Flashed, but sparklers didn't phase him;
Flashed his card, did Snap, the agent,
"Expense account" of Snooks's Pageant.

"Full"! the Landlord feebly muttered,
"Full!" the night clerk quickly uttered,
"Full, all but the bridal-chamber,
That we're holding for a stranger."

"Telegraphed, just after tea,
Telegraphed, 'hold room for me,'
Telegraphed, but signed no name—
But 'twas paid for all the same."

Visions of a sleepless vigil,
Visions of the clerks uncivil,
Visions of that bed awaiting,
Through Snap's brain went palpitating.

"Ke-rect, that's me," said he—the liar—
"Ke-rect, I'm here, I worked the wire."
"Ke-rect," the clerk said, "Front!" and beaming,
Soon was Snap, all sweetly dreaming.

In the morn, refreshed and smiling,
In the morn, the girl beguiling,
(In the morn the "help" are surly),
Sauntered he to breakfast early;

Asked for eggs in tone emphatical,
Asked, and got, a rate theatrical,
Asked—but stay! there stood the stranger
Gaunt and grim, his eyes flashed danger.

Ere the man could speak, Snap knew him,
Ere he winked he planned to "do him,"
Ere he left him, talked to dizziness,
Agreed to put him in the business.

Tried as treasurer first to catch him,
Tried as partner then to snatch him,
Tried, and got him, potent lever,
Stranger caught the starring fever.

Partners! Snap puts up his brains;
Partners! Stranger waits for gains;
Partners! Snap has got his wealth,
Stranger travels for his health.

CHARLES T. VINCENT.

LETTERS TO THE EDITOR.

NIATRICI AND THE GONDOLIERS.

CHARLESTON, S. C., Jan. 4, 1880.

To the Editor of the Dramatic Mirror:

SIR.—Kindly publish the following in justice to me. I have not the reputation of a Gilbert, but I know that your sense of fairness will prompt you to accord me the same consideration that would be given to the great English librettist.

The New York *World* of a recent date contained the following editorial paragraph in reference to my opera Niatrici, from which I claimed (before the name of the new Gilbert and Sullivan opera had been announced) The Gondoliers was plagiarized:

"Octavus Cohen, of Charleston, S. C., claims that Mr. Gilbert has pirated The Gondoliers from a libretto which he sent to Arthur Sullivan to have set to music. Cohen should be hung across a clothes line with the woman who says that Mrs. Burnett stole Little Lord Fauntleroy from a story which she wrote and published in this city some years ago. By the way, what becomes of all these literary claimants?"

This ridiculous and unkind statement of the *World* does as much injustice to myself as to the lady referred to as the claimant of the authorship of Little Lord Fauntleroy. As far as my opera, Niatrici, is concerned, the value of the *World's* feeble attempt at witticism may be estimated when it is learned that nobody on the staff of the New York *World* has the slightest idea of the construction of Niatrici, and very little more of that of The Gondoliers.

It would require too much of your valuable space for me to attempt now to explain the causes leading up to my original opinion and subsequent conviction that Niatrici had been plagiarized, but I will show you where they got even the name of their opera, The Gondoliers

In the second act of Niatrici there is a mezzo-soprano solo, sung by Isabella di Toro, the wet nurse. The first verse of the song begins thus:

"In *Venice* once, a *Gondolier*
Was floating, floating, floating," etc.

The next verse of the song begins in this way:

"A *Prince* espied the *Gondolier*,
Thus floating, floating, floating," etc.

This is only one of the little straws, and I have cited it for the reasons: First, that it is so quickly explained; and second, that in the second of my communications to Mr. Sullivan, I dwelt at great length upon the possibilities of scenic effect during the singing of this solo.

A copy of the entire libretto of my opera, Niatrici, of course including the Gondolier song, has been on file in the copyright department of the office of the Librarian of Congress at Washington, D. C., ever since about the first of September last.

Does any one doubt that The Mikado was stolen (or, at least, the best ideas in it) from two other operas?

As to the New York *World's* Fauntleroy-Cohen clothes-line suggestion, I would say for the benefit of the ass who is allowed to bray forth such rot at will in the columns of the *World*, that the lady who claims that Mrs. Burnett plagiarized Little Lord Fauntleroy from her, speaks the truth, as even such a blockhead as the New York *World* man, will learn if he investigates these facts.

This lady sent Mrs. Burnett the manuscript of a story for criticism. Mrs Burnett returned it with the opinion that there was nothing in it, but the lady having faith in her novel, had it published by Randolph & Co., of New York City, under the title of "Wilfred." Some time later "Little Lord Fauntleroy" appeared, and I defy anyone to read the two stories without admitting that one is a plagiarism of the other, and as "Wilfred" was on sale before "Little Lord Fauntleroy" was published, the evidence is certainly not in favor of Mrs. Burnett, who admits having read the lady's story, "Wilfred," but asserts that it made no impression upon her, whatever.

I made the charge of plagiarism against Gilbert and Sullivan in good faith, and shall endeavor earnestly to prove the correctness of my claim. If, however, it shall transpire that I am mistaken, no one will be more ready to admit it than I.

OCTAVUS COHEN,
Author of Niatrici.

PLAYS AND THEIR CRITICS.

Cleveland Plain Dealer.

In yesterday's DRAMATIC MIRROR Mr. Brander Matthews, playwright and novelist, complains that theatrical critics are more severe than book reviewers. He thinks the critics of plays, who judge upon seeing the first performance, should remember that it took "a century of acting and four generations of comedians" to involve The Rivals from a flat failure to the finest play which the eighteenth century has bequeathed to us. This is one of several instances he cites and thus (unwitting, perhaps,) vindicates the critics he criticises; for the flat failures they record to-day may be improved by "a century of acting and four generations" of players. Nothing short of that will redeem the great majority of "plays" thrust upon the stage nowadays. But the critic cannot foresee what a play may become. He must write of it as he finds it.

A UNIVERSAL FAVORITE.

"A PARTICULARLY ATTRACTIVE ISSUE."

Philadelphia Ledger.

The Christmas number of THE MIRROR shows that many members of the "profession," who are only known to the public through their dramatic work, are also entitled to some attention from a literary standpoint. There are readable contributions, either in the line of fiction, reminiscence or poetry, from Margaret Mather, E. H. Sothern, Henry C. Dixey, Patti Rosa, Milton Nobles, Cora Tanner, Emma V. Sheridan, Madame Rhéa, Frank Mayo and others, while more experienced writers, such as Harrison Grey Fiske, Ella Wheeler Wilcox, Bronson Howard, Clinton Stuart and Albert Edmund Lancaster are represented. Mrs. Kendal makes a plea for the abolishment of the peanut nuisance in theatres, "which has often time destroyed the soliloquy of a Hamlet, the death-bed of a Richelieu, the pathos of a Rip Van Winkle." Wilson Barrett furnishes an interesting Christmas tale, "That Comic Mask," and the veteran Boucicault has something to say about "The Theatre Orchestra." Taken all in all, this is a particularly attractive holiday issue of THE MIRROR, both as to reading matter and typographical appearance. There are numerous illustrations.

"A RICH TREAT."

Los Angeles, Cal. Tribune.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is in every way praiseworthy, and is, if possible, an advance upon the previous holiday efforts of this superb dramatic publication. The illustrations and portraits are good, and the text, which is largely from the pen of the profession, is bright and enjoyable. Its contents afford a rich treat to all interested in the stage, and one can but breathe a wish that it "occur" more frequently.

"HANDSOME AND INTERESTING."

Macon, Ga., Telegraph.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is one of the most handsome and interesting issued this season by any of the weekly journals.

"NOT EXCELLED BY ANY OF THE MONTHLIES."

Council Bluffs, Ia., Daily Nonpareil.

The Christmas issue of THE NEW YORK DRAMATIC MIRROR is not excelled by any of the great monthlies. Several of its pictures are the perfection of art—those of representative playwrights and of New York favorites, particularly. The number has contributing to it some of the brightest names of stagedom. As America's representative dramatic journal THE MIRROR in this issue fairly outdoes itself.

"BY ALL ODDS THE BEST."

Elgin, Ill., Every Saturday.

THE NEW YORK DRAMATIC MIRROR, by all odds the best of the dramatic journals, issued a most elaborate and elegant souvenir number last week. *Vive le Mirror!*

WHY THE MIRROR LEADS.

Los Angeles, Cal., Times.

The Christmas season is always prolific of a large crop of literature connected with the stage, and among the best of such publications is the Christmas number of THE NEW YORK DRAMATIC MIRROR. It is a marvel of good taste and business enterprise. The cover, with its artistic design, lithographed in colors, is alone worth the price asked for the complete number. The book is full of illustrations, and includes a number of portraits of leading dramatists, actors and actresses, remarkably well executed. From an artistic point of view this issue surpasses all the good work done by THE DRAMATIC MIRROR in the past, while the literary contents are at least as good, and to-day more interesting. Among the contributors are found such names as Mrs. Kendal, Henry E. Dixey, Edwin Arden, Ella Wheeler Wilcox, Margaret Mather, Dion Boucicault, Bronson Howard, Wilson Barrett, Rhea, Frank Mayo, Marshall P. Wilder, and many others of equal fame. THE DRAMATIC MIRROR is the leading paper of its class in this country, and maintains that position because of its cleanliness and manly purpose, and also because it always has the latest news in theatrical matters.

"THE HANDSOMEST ISSUE."

Denver, Col., Times.

Without doubt the handsomest Christmas issue of any theatrical paper was that of THE NEW YORK DRAMATIC MIRROR. The outside covers were so handsomely illuminated that they might properly be called works of art. One inside page was filled with portraits of representative American dramatists; another with representative American actresses. The number was profusely illustrated and the reading matter was of a highly entertaining character. Editor Fiske certainly eclipses all rival publications with his Christmas number.

"A GRAND NUMBER."

Galveston, Tex., Opera-Glass.

THE DRAMATIC MIRROR stands at the head of all theatrical publications, and is good reading for any and all. Its high literary and moral standard lifts it away over the heads of other professed dramatic papers, and its whole-souled devotion to the welfare of the profession makes it a power for good. THE DRAMATIC MIRROR greets its readers with a grand Christmas number. The title-page has a beautiful, capricious design of the new year nestling in the arms of beauty. The back of the cover contains a speaking scene and three portraits of the famous trio of The Rivals, Joseph Jefferson as Bob Acres, W. J. Florence as Sir Lucius O'Trigger, and Mrs. John Drew as Mrs. Malaprop. The illustrations throughout the paper are exquisite, combining the grave and the gay. Readable papers from all the leading actors, actresses and dramatists fill the thirty-four large papers of this number. "Our Mr. Binks," by Harrison Grey Fiske, is a beautiful pathetic story of a father's devotion. "That Comic Mask," by Wilson Barrett, is a touching recital. Milton Nobles is as interesting as ever. A number of beautiful poems and humorous verses are scattered through the pages, signed by notable names, all of which shows how the head-wear of stage life does not destroy sentiment in the actor's heart. The full page portrait pages are finely executed, and the face of Bessie Sanson is as exquisite as can be found in any collection of beauties.

"A SPLENDID NUMBER."

San Francisco Call.

THE NEW YORK DRAMATIC MIRROR, Harrison Grey Fiske conductor, has issued a splendid Christmas number of that popular theatrical journal, both as regards letter press and illustrations.

"SUPERB."

Tacoma, (Wash. Ter.) Globe.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, is one of the most superb of all the holiday publications, both in letter-press and illustrations.

"Permit us to thank you for the treat your magnificent Christmas number afforded us out here in California. It rendered the holiday doubly enjoyable."—*Helen Blythe and J. F. Brien.*

"The Christmas MIRROR is beautifully gotten up. I enjoyed the contents much—particularly 'Our Mr. Binks.' Allow me to add my congratulations to the hundreds of others."—*Ullie Akerstrom.*

"The Christmas MIRROR turned out to be even more than it promised."—*Jno. W. Corbett, M. D., Camden, S. C.*

"The Christmas MIRROR is the finest holiday number I have ever seen of any paper."—*J. C. Pasquith.*

"The Christmas MIRROR is nothing short of a work of art. It deserves all the compliments it has received. I did not see how you were going to improve on the number of the year before, but the fact is thoroughly demonstrated to my mind now. Everybody I see, both in and out of the profession, has a good word for it. That it is the handsomest holiday number of the year is the universal verdict. The newsdealers here all ordered an extra supply, and had no trouble in disposing of them."—*J. C. Cantrell, Nashville, Tenn.*

"The Christmas number is a gem, excelling all previous efforts. It does credit to the enterprising editor, not only for the excellent taste displayed in presenting the large amount of choice and very entertaining reading matter, but in the handsome and artistic appearance of both paper and cover. The supply was not equal to the demand in this city."—*George H. Colgrove, St. Paul, Minn.*

"The Christmas MIRROR was enthusiastically received here."—*I. G. Vincent, Tacoma, Wash*

"Allow me to congratulate you on your Christmas MIRROR, which is the most artistic I have seen."—*Wilbur F. Sorenson, Lafayette, Ind.*

"Your Xmas MIRROR is a dandy."—*George W. Beery, Jr., Upper Sandusky, Ohio.*

"The MIRROR has surprised itself this year in its Xmas number. I thought the last impossible of improvement."—*W. E. Sloan, Brenham, Tex.*

"The newsdealers here say they have disposed of more Christmas MIRRORS this year than ever before and that orders are still coming in. Congratulations."—*Charles L. Tittis, New Orleans, La.*

"Everybody praises the MIRROR'S delightful Christmas issue."—*William H. Robinson, Chatham, N. Y.*

"The Christmas issue is very handsome and entertaining. All who have seen it pronounce it the finest holiday paper of the season."—*P. S. Nowland, Peoria, Ill.*

"Permit me to express my appreciation of the neat and convenient form in which the handsomely engraved Credential is cased. Like everything else the MIRROR undertakes, it is very superior."—*E. J. Douglas, Mirror correspondent at St. Joseph, Mo.*

"As almost every one has had a say in regard to the Christmas MIRROR, I shall give you my little experience in obtaining a copy. On the 6th of December I ordered a copy through John S. Mundorf, newsdealer. I obtained it on Christmas day, the edges torn and well-thumbed, as though fifteen or twenty people had handled it. Taking into consideration the enormous demand, I consider myself lucky in obtaining what I did. Its appearance here on Christmas created a most agreeable surprise. After diving into the contents I became unconscious to all ragged edges and thumb-marks. You have my sincere congratulations on the Christmas edition. As a work of art and a grand addition to stage literature, it has no competitor."—*Thomas E. Elliott, York, Pa.*

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NOT REHEARSED.

Apropos of nothing at all, ladies, did you ever sit down unexpectedly?

Ot course, we all know what it is to adjust our skirts daintily and sink prettily into the corner of the lounge. But did you ever sit down, without the least intention beforehand? Did you ever feel how potent is the law of gravitation to triumph over all agility, dignity, grace and decorum? I have, and precious little sympathy or courtesy is extended to one upon such an occasion.

I confess that I myself have frequently smiled serenely at the toppling over of some stout gentleman, and felt a certain amusement at the absolute, utter and helpless loss of dignity attendant upon such occasions.

But then, my own personal experience should have been different. I am young, slender (exceedingly slender) and beautiful.

When I took a seat on the corner of Broadway and Twenty-third Street the other day I really was provoked at the absolute lack of good-breeding expressed upon the faces of the men and women that were passing by.

A seat on the corner of the lounge is all right, but a seat on the corner of Twenty-third Street is different.

The big, red headed policeman who hovers about the scene of my misfortune (and for whom I have a peculiar fondness because of a personal affinity, unnecessary to mention), did hasten toward me and gallantly rescue my new English derby from the gutter; but none of the men and women who a moment before had been following me with envy and admiration of my noble bearing, offered the slightest assistance. Not that I needed it—bless you, no!

In an instant, I had taken up the cable where I "let go," and was calmly pursuing my way down Broadway, suddenly remembering that I had business at Falk's, and deciding to turn in there, as it was quiet and convenient. In fact, I do not think that until that moment I had ever quite appreciated Mr. Falk.

He is really a most excellent photographer. However, I shall not dispute the equal ability of Mr. Sarony. In the event of a similar catastrophe in the vicinity of Union Square I should probably call upon Mr. Sarony.

I have often heard the emotional lady exclaim: "Oh heaven! Let me get away! Away from the sneers and jeers of the cruel world. Let me hide myself!" And then she faints, and "curtain;" or she goes off C. D. in F. I went off into Falk's.

I have never been in need of any particular friend or confidant since I forgot the address of my last affinity, some years ago—if I told you how old I am you would naturally guess how many years ago; but there are times when a woman really needs the sustaining support of human companionship.

Speaking of this little occurrence reminds me of a young actor of my acquaintance who seems to have been born for repeated salutations of his mother earth.

Not to speak of the occasion when, not content with falling down himself, he decided to pull a set-house on top of him, thus necessitating a most tragic and heartrending climax to an act which had been previously running on lines of the most delicate comedy, he was unfortunate enough to be the hero of a little sensation, still pleasantly remembered by the New Orleans public.

Before I proceed, let me say that the most agreeable, artistic attribute of the young gentleman in question was a certain air of deep-voiced dignity, which is possessed by many of our actors—when they are upon the stage.

To continue: The scene, a moonlit beach; the characters, father and son, seated upon a bench, centre, the former confessing the crime of which he—the old man—is guilty.

The lines at the end of the disclosure were: "And so, by this I have dragged you from your high estate—you, my own beloved son. I have thrust you down, down, to the level of my shame!"

The old man rises, bowed with grief. The son pauses, and then exclaims, with suppressed emotion: "My God! Father, what have you done?"

Upon the occasion of which I speak, the side of the bench occupied by the son, went down, when the old gentleman got up, and as the latter delivered his exclamation, "My God! Father what have you done?" from the floor, it had a peculiar, *piquant* significance, which, as I said, is still pleasantly remembered.

I recall seeing The Two Orphans one afternoon in St. Louis. You, of course, know that great entrance of the Chevalier, in the thirteenth or fourteenth act, where he bursts in the door, and steps grandly betwen Jacques and Pierre, commanding: "Up with your swords," etc.

The stage was one of those wretched, slanting affairs, and the Chevalier, accomplishing the neatest slide I ever saw, spoke the last words of the speech confidentially into the surprised ear of the bass-drummer, whom he had joined in the orchestra.

As Eliot says: "Sometimes even the greatest of us must sneeze!" ECIRPAC.

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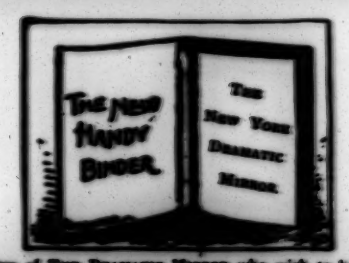

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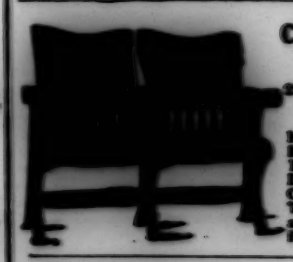

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